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CONTENTS.

	PAGE
SIR ROBERT PEEL	597
EPIGRAMS FROM THE GREEK ANTHOLOGY	599
CAMP AND STUDIO	600
ATHENS IN THE MIDDLE AGES	600
NOVELS OF THE WEEK	601
BOOKS ON EDUCATION	602
OUR LIBRARY TABLE—LIST OF NEW BOOKS	602—603
THACKERAYANA; NOTES FROM DUBLIN; THE 'DICTIONARY OF NATIONAL BIOGRAPHY'; 'LONDON PAST AND PRESENT'; SALES; HOW THE IRISH STATE PAPERS ARE EDITED; THREE DEATHS	604—606
LITERARY Gossip	607
SCIENCE—THE SYSTEM OF THE STARS; LIBRARY TABLE; SOCIETIES; MEETINGS; Gossip	608—609
FINE ARTS—THE NEW GALLERY; THE SALON OF THE CHAMPS ÉLYSÉES; THE JUBILEE ART EXHIBITION AT BERLIN; TRADE TOKENS; SALES; Gossip	609—614
MUSIC—THE WEEK; Gossip; CONCERTS, &c., NEXT WEEK	614—615
DRAMA—Gossip	615

LITERATURE

Sir Robert Peel. In Early Life, 1788—1812. As Irish Secretary, 1812—1818. And as Secretary of State, 1822—1827. From his Private Correspondence. Edited by C. S. Parker, M.P. (Murray).

Twelve English Statesmen—Peel. By J. R. Thursfield. (Macmillan & Co.)

Of the little books on Sir Robert Peel which have recently appeared, Mr. Thursfield's monograph is quite the best. Indeed, as a specimen of brief biography it could hardly have been improved, for the arrangement is most artistic, the style full of animation, and the comments upon currency and finance thoroughly sound without being obscure. On the somewhat technical subjects of Corn Laws and Bank Acts, Mr. Thursfield writes with the lucidity of a Bagehot, and his views upon Peel's momentous changes of opinion are equally sensible and well considered. He sees, as any thoughtful student of that long career is bound to see, that some defence is necessary for sacrifices of party confidence and personal consistency to the demands of public duty, even though the verdict is one of overwhelming acquittal; and he duly points out the defects in Peel's character as a statesman. The great man was educated in a narrow, if honest school, and was himself deficient—according to Disraeli's phrase—in imagination, and therefore in prescience, or, as Mr. Thursfield neatly puts it, "he had insight, but not foresight." He was moreover

"reserved, unexpansive, awkward in manner, little disposed to open his mind freely even in intimate council. Probably his Cabinet rarely knew the full breadth and measure of the designs he entertained; often he strove to conceal them even from himself."

Of positively new information there is not much in Mr. Thursfield's monograph, with the exception of some interesting facts about the family; on the other hand, although a few errors are to be discovered, they are extremely unimportant. Lord Brougham's egotistical description of the dissolution of 1831 has been contradicted in the correspondence between William IV. and Earl Grey; and W. J. Fox, the League orator, was not a Quaker, but a Unitarian. Was Mr. Thursfield thinking of George Fox, the founder of the Society of Friends?

In one respect Mr. Thursfield was most unfortunate, namely, that his book had to

come forth before the final biography of Sir Robert Peel, of which the present trustees of his papers have now given us the first instalment. Many have been the delays attending this important undertaking, though they have been obviated in part by the publication of the familiar memoirs drawn up by Sir Robert Peel himself on 'The Roman Catholic Question, 1828—9,' 'The New Government, 1834—5,' and 'The Repeal of the Corn Laws, 1845—6.' Still the interest of letters written at the time is fresher than that of a calculated apology composed many years after the events to which it refers, and every one must congratulate Lord Hardinge and the Speaker on having triumphed over the difficulties caused by the removal of Mr. Goldwin Smith—the biographer originally selected—to Canada, and by the ill health of one of their predecessors, the late Lord Cardwell. Very fortunate are they in having discovered so competent an editor as Mr. Parker, the member for Perth. His running commentary is thoroughly adequate and well informed, elucidating without impeding the correspondence. Moreover, he has the modesty to relegate his own remarks to small type, and this, though not an absolute innovation, is much to be commended.

Peel's family, as we have said, is illustrated from unpublished sources by Mr. Thursfield, and perhaps Mr. Parker has not much to add to the former's account. But some of the fresh facts about the statesman's early years are both curious and amusing, even if the story that his worthy old father, the trusted friend of Pitt, "gave the child to his country," remains, as before, rather fable than fact. As Byron's well-known description of their school days at Harrow runs, "I was always in scrapes, and he never; in school he always knew his lesson, and I rarely," it is satisfactory to discover that the boy was something better than a mere bookworm. His frequent absence from cricket and football appears to have been due to the fact that he was out poaching. At Christ Church he read hard. Of his celebrated *vivid voce* examination we have a glowing account from the pen of his friend and future brother-in-law, Dawson, to which is appended an Oxford tradition, related by Mr. Goldwin Smith, that in the famous passage of Lucretius beginning "Suave mari magno," Peel construed *suave*, "It is a source of gratification." A double-first was soon followed by a maiden speech in the House of Commons, which his proud father reported to have been "the best first speech since that of Mr. Pitt," and then (1810) the young hope of the Tory party was appointed Under-Secretary for War and the Colonies. It was Peel's good fortune to secure at the outset the confidence of Lord Liverpool, a Prime Minister to whom Mr. Thursfield, by the way, does considerably less than justice. Liverpool was not a first-rate statesman, but he certainly does not deserve the title of "arch-mediocrity" under which Disraeli, for purposes of his own, pilloried him in 'Coningsby.' His intellect, if not particularly active, was clear; his views were fairly enlightened, especially in the direction of Free Trade; he had a good eye for rising ability; and he held together a Cabinet

which contained the liberal talents of Canning, Peel, Huskisson, and Palmerston, without alienating the stern, unbending Tories of the school of Eldon and Sidmouth. In short, he was, as he is happily described in Twiss's 'Life of Eldon,' "the keystone rather than the capital" of his own administration, none the less indispensable because he did not make much show. Such was the man who on August 12th, 1812, informed the Lord Lieutenant of Ireland, the Duke of Richmond, that his Chief Secretary was to be Mr. Peel, who had "a particularly good temper, and great frankness and openness of manner, which I know are particularly desirable on your side of the water." As Mr. Thursfield remarks, "it is difficult to recognize the Peel of later days in this description," but probably the man who in less congenial company was apt to be passionate, awkward, and proud felt at his ease in the presence of Lord Liverpool's amiability. Possibly, too, Peel's formality grew upon him in middle age, since as a young man his relations to Richmond and his successor Lord Whitworth, as well as to the Castle officials, were marked by easy and playful familiarity.

Mr. Parker apologizes for the predominance of Irish matters in his volume, but, considering that Peel was first Irish Secretary for six years, and subsequently as Home Secretary was the Cabinet minister responsible for the general direction of Irish administration, the space which they occupy was quite inevitable. Nor is the length at which Hibernian affairs are treated in itself to be regretted, since never before has so complete a picture been given of the inner workings of the Castle during the important period between the Union and the Reform Bill. How far other times have brought other manners may be judged from the fact that one of the first occupations of the Chief Secretary was to devise how to secure the return of Government candidates to Parliament without violating the letter of the Curwen Act against the sale of seats. In Ireland every appointment and every honour went avowedly by favour rather than by merit, and Peel treated the various applications with much quiet irony. Thus he writes to Lord Whitworth :—

"For Belfast, what do you think of the following arrangement? Make J. Collector, for the very bad and very good reason, that he is the most inefficient Commissioner, and therefore the public service will suffer least from his appointment. Make Col. H. a Commissioner, he will be about as inefficient as J. Make R. M., jun., the most inefficient of the three, Surveyor of Lands vice H., which (though he will lose 200L a year) will greatly oblige his father, the member, and lastly fulfil your good intentions towards O. [who had been ruined by gambling] by making him a Commissioner of Accounts vice M."

Again :—

"When G. wants a baronetcy he is very rich, and when he wants a place he is very poor. I think we may fairly turn the tables on him, and when he asks to be a baronet make his poverty the objection, and his wealth when he asks for office."

But though appointments were decided by influence, and though the criticism of a portion of the press was silenced by Government subsidies, the administration does not seem to have been wholly inefficient. At least,

Peel sternly opposed the nomination of any man of known bad character, and ruthlessly punished all peculation and fraud. At times, however, Irish inexactitude was too much for him :—

"Conceive, Croker (as I should say if I were talking to you), our prosecution against Magee being directed against the Kilkenny resolutions in his paper of August 14, O'Connell's whole and nearly successful defence being that the same resolutions had appeared in the *Correspondent*, a Government paper, of the 12th, and the discovery that they had, in fact, appeared in the *Evening Post* [Magee's paper] of the 10th not made until the trial was over!"

And later on we find him writing in vigorous expostulation because, the military establishment in Ireland having been fixed at 25,000 men, the Irish officials promptly sent over an estimate for some 63,000.

Upon the great question of Catholic Emancipation Peel was emphatically "Protestant." He took an early opportunity to assure the Lord Lieutenant that he was averse from any concessions at any time and under any circumstances,

"so long as the Catholic admits the supremacy in spirituals of a foreign earthly potentate, and will not tell us what that supremacy in spirituals means—so long as he will not give us voluntarily that security which every despotic sovereign in Europe has by the concession of the Pope himself."

But Emancipation apart—and he looked at that question from a purely political standpoint—his views for the welfare of the Catholics were enlightened and humane. He was never in favour of the endowment of their clergy, which he regarded as "a novel and, to his mind, a fearful experiment"; yet he was a zealous advocate of the education of Catholics, and propounded a scheme by which schools should be founded for Catholics as well as Protestants, under a board including Catholic members. And though he fought the battle of Protestantism in the House of Commons in the face of the superior eloquence, and often superior numbers, of the supporters of Emancipation, he was constant in his injunctions to the dominant faction that the law must not be broken, and that any unnecessary irritation of the Catholics must be carefully eschewed. In fact, no man ever merited less the *sobriquet* of Orange Peel, though no doubt his moderation was irritating to O'Connell, and he in turn abhorred the extravagance of O'Connell's language. It was at Magee's trial that he first met his great adversary, and his next letter to the Lord Lieutenant contains the remark : "O'Connell's abuse of the Attorney-General was more scurrilous and vulgar than was ever permitted within the walls of a court of justice." Eventually, as the world knows, their mutual antipathy culminated in an aborted duel, the story of which is told in Mr. Parker's pages without much material addition to the already familiar facts. O'Connell's behaviour, however, is shown to have been very like that of a coward, and Peel's sense of the ridiculous evidently did not embrace witticisms at his own expense.

In the days of Peel's Irish Secretaryship O'Connell had not yet attained the position of authorized champion of the Catholic cause, which was under the supine direction of the Board—a body described in a

letter to the Speaker Abbot as consisting of "about twenty persons," and those, with two or perhaps three exceptions, contemptible. The party was, in fact, hopelessly divided on the question of "securities," notably the proposed veto of the Crown on the appointment of Irish bishops; in 1814 the Board was proclaimed, and speedily ceased to exist. The cessation of constitutional agitation certainly did not produce a decrease of outrages; however, Peel never regarded Irish crime as springing from political causes, but as the offspring rather of a low state of civilization which only a long succession of remedial measures could remove. "You have no idea," he wrote to Lord Liverpool,

"of the moral depravation of the lower orders in that country [Ireland]. In fidelity towards each other they are unexampled, as they are in their sanguinary disposition and fearlessness of the consequences of indulging it."

As an administrator he displayed the highest qualities, vigour without severity, courage without caprice. He was armed with a formidable Insurrection Act by which the Lord Lieutenant was empowered, on the requisition of the magistracy, to proclaim a county and enjoin the inhabitants to remain within their houses at night. But except in cases of widespread disturbance he declined to employ the weapon, depending rather on the Police Act, by which the Royal Irish Constabulary, established in Dublin by Sir Arthur Wellesley, was extended throughout Ireland. (We may remark, in parenthesis, that a note might have been furnished by Mr. Parker on the origin and growth of this force.) Peel was noticeably free from panic even during the trying time of the Hundred Days, when Ireland was denuded of troops to reinforce the Duke. To the rumours of an impending insurrection, which were constantly being foisted on the Castle, he turned a deaf ear, and in the same spirit dealt with the approaches of famine. No better illustration of his cool-headedness can be given than the letters in which, during the terrible season of 1817, he dissuaded Lord Whitworth from advocating such ill-digested measures as the prohibition of distillation and the export of potatoes. It was entirely due to him that recourse was had to the more sensible devices of Government relief in aid of charitable subscriptions, and an organized distribution of food. Meanwhile in the House of Commons he had won the respect even of such Irish politicians as were advocates of the Catholic claims. He was induced by an address signed by fifty-nine members from both sides of the House to abandon his intention of quitting the office of Chief Secretary when Lord Whitworth relinquished that of Lord Lieutenant. But after some fourteen months under Lord Talbot, Mr. Peel bade adieu to the Castle, having advised Lord Liverpool to send as his successor an Englishman, both because the Briton was less likely than an Irishman to try to be Viceroy over the Lord Lieutenant, and because

"after the first year the Englishman will get through the business of the office with greater ease and satisfaction than the Irishman; and though he may not be in the least degree more honest or impartial, will find it less difficult to establish a character for being so. Having no private interests to attend to, and no private friendships and partialities to gratify, he may

refuse a favour or grant one without being suspected, as in most cases the Irishman would be (perhaps unjustly), of an interested motive."

Incidentally his letters during this period are full of information upon the conduct of affairs in Parliament—the prospects of a division upon the Catholic question, the defeat of the Government on the Duke of Cumberland's allowance, and so forth. Such passages, however, hardly lend themselves to quotation, though as an illustration of changing fashions it is worth while noticing that Peel attributed in part Cumberland's unpopularity to "his appearance in London in an outlandish dress, and with a face overgrown with hair." Later on he writes to Lord Talbot that an increase of the duke's allowance was more than ever impossible, "his dress and manner having become in the interval more Germanized than they were before, and his beard, whiskers, and mustachios making a daily increase of their dominions."

Peel, who had already attained the proud position of member for Oxford University, was out of office for three and a half years. Twice did he decline Cabinet rank, partly from ill health, partly from general disinclination, also because he disapproved of the ministerial treatment of Queen Caroline. Yet he was not idle, for in 1819 he was appointed chairman of the Committee on the Currency, and introduced the Bill for the Resumption of Cash Payments, which was based on its report. This was, of course, one of Peel's greatest achievements; it has also been reckoned one of his three great changes of opinion. As a matter of fact his correspondence shows that, though his "surrenders" on the Catholic question and the Corn Laws may be indisputable, in the case of the currency he had rather failed to form any opinion at all. True, he had voted in favour of Mr. Vansittart's resolution that "Bank of England notes were held to be equivalent to coin," but as a young member of the Government that was the natural step for him when undecided to take. However, the topic does not occupy much space in Mr. Parker's volume.

On January 17th, 1822, the King placed the seals of the Home Department in Peel's hands, and shortly afterwards the whole spirit of the Liverpool Cabinet was altered by the accession to office of Canning, Huskisson, and Robinson. Though injudicious friends attempted to set him up as Canning's rival for the leadership of the House of Commons, the Home Secretary declined to intrigue, but accepted the final arrangement by which a "Catholic" minister was placed at the head of affairs, and loyally served under his former rival. Thus he wrote to the Speaker, Manners-Sutton, with great straightforwardness :—

"As to his [Canning's] being leader of the House of Commons, I must fairly own that his being so would be no personal disappointment to me; and if it were, I should think it quite unworthy of me not to submit to it. I shall, as I always have done, conduct the business of my own office, and conduct it in and out of Parliament in the way I think best; and he must be both a bold and a vain man who is dissatisfied either with the share or the importance of that business which the Home Department devolves upon him."

As Home Secretary Peel speedily became a *persona grata* with the King, whom

he managed with considerable tact, restraining him in particular from an injudicious use of the royal prerogative of mercy. At the same time he was a thoroughgoing reformer of the criminal law, and engaged on that subject in a characteristic correspondence with Sydney Smith. But Ireland still continued to occupy the greater part of his thoughts. His position was one of some difficulty, inasmuch as the Viceroy, Lord Wellesley, was friendly to the Catholic claims, besides being a man of marked peculiarities of character. It is greatly to Peel's credit that he should have kept on good terms with this difficult person, though he did not refrain from speaking his mind, particularly with regard to Wellesley's injudicious conduct on the occasion of "the Bottle Riot." As before, he dwelt on the importance of avoiding any just cause of offence to the Roman Catholics, at the same time facing with courage the change in the situation produced by the growing power of the Association. He accepted with philosophy the failure of Mr. Plunket's ill-judged prosecution of O'Connell for seditious language, nor—considerations of space compel us to pass over many incidents of importance—was his confidence materially shaken by the momentous results of the Waterford and Louth elections of 1826. Thus he wrote to Mr. Leslie Foster, M.P.:—

"Is it quite certain that the late victory of the priests in some counties in Ireland will permanently add to their influence? May there not be a reaction, a growing feeling that the priest has been playing his own game at the expense of the tenant, and has been unjust both to him and the landlord?"

Yet there is a significant passage in another letter to Mr. Leslie Foster, which appears to show that, disguise the fact from himself as he might, he was dimly conscious that the Protestant stronghold could not be defended much longer:—

"The greater the prospect of the success of the Catholic question, the more important is it that all its bearings should be thoroughly understood. *When I see it inevitable I shall* (taking due care to free my motives from all suspicion) try to make the best terms for the future security of the Protestant. How can this be done if we close our eyes to actual or possible dangers?"

The last pages of this volume deal at some length with the formation and brief duration of the Canning ministry. Most people are aware that not only did Peel decline to serve under Canning as Premier, but that he was afterwards charged by Lord George Bentinck with having "hounded Canning to death." No accusation was ever more unjust; Peel may have been short-sighted in his out-and-out Protestantism, but it was none the less genuine, and the only foundation for the myth is that he did indulge in some captious criticism of Canning's coalition with the Whigs, to which the Prime Minister, being ill and worried, attached more importance than it deserved. Peel's position was perfectly logical; he would act *with* Canning under a peer whom both would accept as head of the administration, but not *under* him, because, as he wrote to his brother Edmund, "I hold the very office which not only connects me with Ireland, but requires the signature of my hand to every peerage, every bishopric, every deanery, every ecclesiastical preferment

in the gift of the Crown, every political office; not one of these can pass without my name to the warrant; I mean, of course, the name of the Secretary of State for the Home Department. The same observation applies to all Irish Church preferment. In the eye of the law and Constitution I am the person responsible for the propriety of each appointment, and yet by long usage every one of these appointments is practically under the Prime Minister. How could a Prime Minister and a Home Secretary differing on the most important domestic question to the extent to which Canning and I differ (the extent of our difference, the prominent parts we have acted, make the difficulty)—how could they hope to act cordially, one having to sign everything which the other gave away?"

The correspondence in Mr. Parker's book is chiefly political, but the few letters which illustrate Peel's private friendships are greatly to his credit. He was a generous, warm-hearted man, who did not snub his old acquaintances because they were obscure, nor turn his back upon them when they were in straits for money. If, however, friends were over-officious, he gave them a piece of his mind, as Mr. Croker discovered when he attempted to talk over to Peel—of course, without attempting to elicit his opinion—the crisis of 1827. Croker's letters of explanation and yet further explanation are delightfully Crokerian. Finally, we can only hope that the interest of Mr. Parker's second volume will be equal to that of the first, though upon the passing of the Emancipation Bill he can have little fresh light to throw.

Select Epigrams from the Greek Anthology.
Edited, with an Introduction, Translation,
&c., by J. W. Mackail, M.A. (Longmans & Co.)

THE Greek anthology, as published in the monumental edition of Fr. Jacobs (1794-1813), is an aggregate, or *corpus*, derived from many collections and selections, put forth by many compilers in different ages, and containing over four thousand epigrams or "occasional poems" of all dates from B.C. 700 to A.D. 1200. Its history is complicated and cannot be told in a few words, but it may suffice to say that most of Jacobs's text is founded on a single Palatine (Heidelberg) MS. which represents, though not completely, the anthology of Constantinus Cephalas, a Byzantine grammarian, probably of the tenth century. Much of the Palatine anthology belongs also to the shorter compilation of Maximus Planudes, who was ambassador from the Greek Empire to Venice in 1327; but there are about four hundred epigrams in the Planudian collection which are not in the Palatine, and about as many more are preserved only by Athenaeus, Diogenes Laertius, and other gossips or grammarians. Of late years excavations have discovered about a thousand more epitaphs or dedications in verse, which have been collected and edited by Prof. G. Kaibel. From this enormous mass of literature, representing the whims and fancies, joys and sorrows of over fifty generations of men, Mr. Mackail has selected about five hundred of the best pieces, and has added to them an elaborate introduction, a translation, and a sufficiency of notes. No more was to be expected in these days from any English scholar—still less was to be expected from any English publishing

house. Indeed, it is said that a few years since an eminent publisher, on being invited to add a selection from the Greek anthology to a pretty series which he was then producing, declined to do so on the ground that pocket volumes of foreign classics, in any language, did not pay their expenses. *Laudantur et algent*, like probity, and for the same reason. In the universities and schools of this country it is not a classical education that our youth receives, but a commercial education ingeniously founded on Latin and Greek books. A "scholar" is one who is in receipt of "a scholarship," and the other meanings of the term are becoming obsolete. This *arugo et cura peculi*, this perpetual outwitting of examiners and grasping at money or place, produces different effects on different minds. Some of us, when released from the ruthless pedagogue, fall back exhausted on a kind of literature which is little better than *Tit-Bits* or the *Sporting Times*; others, who have taken their education seriously, can read nothing which does not, in manner or matter, raise some crabbed and melancholy problem. The remainder of these observations, however, had best be reserved for the new Cœnobium in Gordon Square. They have been provoked by the extraordinary spectacle of a man who, after taking the highest honours at Oxford, can still read Greek for enjoyment, and will be at the pains to edit a Greek book which has not been, and never will be, set in any examination whatever.

It is somewhat unfortunate that Mr. Mackail himself shares too much our appreciation of his unusual achievement. He is so pleased to be able to read Greek still that he can read any Greek with pleasure. In one passage of his introduction he says:

"Enough of this class of epigrams are extant to be perfectly wearisome, were it not that, like the engraved gems from which their subjects are principally taken, they are all, however trite in subject or commonplace in workmanship, wrought in the same beautiful material, in that language which is to all other languages as a gem to an ordinary pebble."

And everywhere his language is too extravagant in laudation. His book, in truth, would be much better without this long-winded introduction, in which "gem," "note," "flower," "flawless," "lovely," "exquisite," and the like are the stock nouns and adjectives, and where "the Greek spirit" is predicated of all the Jews, Turks, infidels, and heretics who ever turned a couplet in the Greek tongue. The Greek spirit, as we know the thing and use the name, is the spirit of classical Greek literature and art, and a large proportion of the 'Anthology' has as little of it as the Song of Solomon and far less than the quatrains of Omar Khayyam. And Mr. Mackail sees this well enough when he is dealing with individual poets, such as Meleager the Gadarene, but he ignores the distinction when he is treating of poems grouped together by the affinity of their subject or motive, under such headings as "Love," "Religion," "Fate," "Death," "Human Comedy." The mistake, however, seems to be deliberate and intended to serve an ingenious literary artifice. Mr. Mackail, we suspect, is aware that his translations, which are in plain prose, have a somewhat bald and mean appearance; but by massing to-

gether a number of epigrams as representing the Greek view, say of death, he is enabled to introduce a string of poetical and highly coloured paraphrases, which at the same time show what he could do if there were no Greek to prune his periods and also invest the original poems with an unexpected importance. Here is a good specimen:—

"Few pictures can be more vivid than that of the oxen coming unherded down the hill through the heavy snow at dusk, while high on the mountain side their master lies dead, struck by lightning; or of Ion, who slipped overboard, unnoticed in the darkness, while the sailors drank late into night at their anchorage; or of the strayed revellers, Orthon and Polyxenus, who, bewildered in the rainy night, with the lights of the banquet still flaring in their eyes, stumbled on the slippery hill-path and lay dead at the foot of the cliff."

The four epigrams ('Anth. Pal.' vii. 173, 388, 660; ix. 82) here summarized are supposed to represent the Greek horror of death in the darkness and storm. The original of the last three, and the plain prose translation, merely point the moral that it is unwise to get drunk of a rainy night or on shipboard. The Greek of the first is worth giving entire. It runs:—

αὐτόμαται δειλῆ ποτὶ ταῦλιον αἱ βόες ἥλθον
ἔξ ὄρεος πολλῆ νιφόμεναι χίονι
αἰαῖ, Θηρίμαχος δὲ παρὰ δρυῖ τὸν μακρὸν
εἴδει

ὑπνον ἐκοιμήθη δὲ ἐκ πυρὸς οὐρανίον.

Where is the horror in this? Is it not rather a homely illustration of the fact that, though men die, "the great mundane movement still goes on," as Matthew Arnold says, and the routine of nature is undisturbed? The singular conciseness and balance of the expression are specifically Greek, but the thought is a commonplace of every nation under the sun. Many other instances could be cited in which Mr. Mackail, writing up to a headline of his own invention, gives a wrong turn to an epigram, and imports into it a passion which it does not, and was not intended to, express. Of course he is not always mistaken, but we believe that he is wrong on the whole, and that the epigram has tended towards the *bon mot* because it was from the first usually critical and unimpassioned. It is, perhaps, ungenerous to add that Mr. Mackail puts an unnecessary difficulty in the way of readers who may wish to test his paraphrases by referring them constantly, not to his own text and translation, but to Jacobs, who uses a quite different arrangement.

Mr. Mackail is at his best when he leaves rhetorical criticism and confines himself to the functions of the ordinary annotator. No scholar could state the history of the 'Anthology' more succinctly and lucidly, or write a neater and more judicious account of the long series of epigrammatists. The little notes also on difficulties of text or interpretation are quite admirable, and the parallels cited from ancient and modern literature are both unusually abundant and unusually happy. Few books show so much learning so lightly and gracefully carried. The translations, which are printed at the foot of the page, are extremely useful, for the Greek is often strange and difficult, but they are not in themselves remarkable

for either fidelity or elegance. Here are a few epigrams that everybody knows:—

"O passer by, tell the Lacedæmonians that we lie here obeying their orders."

"I know that I am mortal and ephemeral; but when I scan the multitudinous circling spirals of the stars, no longer do I touch earth with my feet, but sit with Zeus himself and take my fill of the ambrosial food of the gods."

"One told me of thy fate, Heraclitus, and wrung me to tears, and I remembered how often both of us let the sun sink as we talked; but thou, methinks, O friend from Halicarnassus, art ashes long and long ago; yet thy nightingale-notes live, whereon Hades the ravisher of all things shall not lay his hand."

There is another thing to be said against the translations, namely, that they have necessitated a certain prudery in the selection of epigrams.

Camp and Studio. By Irving Montagu. (Allen & Co.)

MR. IRVING MONTAGU's narrative of his experiences as war artist of the *Illustrated London News* during the Russo-Turkish war, though late in appearing, may be read with interest. War correspondents and artists usually enjoy a fair share of adventure; but Mr. Montagu appears to have revelled in dangers which seem anything but desirable when studied in cold blood. At the very outset he ran an excellent chance of depriving the public and the *Illustrated* of a spirited draughtsman. He had to cross the Danube from Giurgevo to Ruschuk under fire, in a boat which had been obtained for him by a Russian spy, whose business it was to prevent anybody from crossing, but who kindly sent Mr. Montagu over in consideration of his taking a treasonable despatch to the Turkish governor of Rustchuk. How the artist contrived to secure the boat whilst evading the message of this estimable member of the Russian secret police must be read in Mr. Montagu's entertaining pages.

Once on Turkish ground, he made the best of his way to Asia Minor—for his destination was Kars and the headquarters of Mukhtar Pasha. The journey through Anatolia presented the usual features of Asiatic travel, and combined excitement with discomfort. The very villages were traps for the unwary:—

"In the first place, you are never quite sure, coming from higher ground, if you are in a village street—or on its house-tops, which are made of mud and rough-hewn trees; and..... it is not at all an uncommon thing, when walking unsuspectingly along, to slip through some weak point, and suddenly find yourself on the floor of a khan: indeed, one correspondent, riding in hot haste from the heights above, actually went head over heels, horse, rider, and all, into one of these mud cabins, much to the danger of himself and its inmates."

Correspondents seem rather fond of these unsportsmanlike plunges; for there is a sketch in this volume of the singular adventure of the *Scotsman's* representative, who is calmly sitting on a broken bridge, surveying the hocks of his horse, who has just taken a header through the unstable planks in front. The animal was called Barkis, on the *a non lucendo* principle; though any steed might excusably be unwilling to perform such feats as seem to enter into the equine philosophy of Asia Minor.

It is unnecessary to state that robbers form an enlivening feature in these journeys. Mr. Montagu and his few companions were waylaid by a considerable band, and, of course, deserted by their guards; but they contrived to push through by the aid of a free use of revolvers and the potent effect of "yelling like devils." The attacking party were effectually scared by this exhibition of well-timed "bogyism"; but so, unfortunately, was the driver of the provision wagon; and after disposing of the robbers, the next duty of the war artist was to knock down the *arabaji* and make him understand that knives are not to be drawn upon English passers.

The toils of travel were agreeably relieved at Erzerum, where every Englishman was the welcome guest of Consul Zohrab and his wife, whose hospitality even extended so far as to send a mounted messenger a day's ride in order to supply the departed travellers with mint sauce, which had been forgotten when the consulate had presented them with a lamb the day before. On the way from Erzerum to Kars the travellers experienced a singular adventure. They had put up, along with their horses, in a barn, and had sent all their clothes to be dried in a neighbouring hut. In the middle of the night an alarm was raised that the Kurds were upon them, and so they were. There was no time to get any garments, and the three correspondents rushed out into the bright moonlight to meet the enemy just as they were—attired in nothing whatever beyond their money belts and revolvers. Their colour and costume frightened the Kurds more than their bullets, and they fled in dismay, shouting, "The white devils are out!"

Mr. Montagu has much that is interesting to tell about the horrors of the siege of Kars and the prowess of the fair young Amazon who commanded a troop of Bashi-Bazuks, and even seduced a Russian general to her side; but the end of the siege did not come under the correspondent's personal view, as he was ordered home on sick leave. Hardly, however, had Mr. Montagu reached London when he was instructed to leave at once for Plevna, and in five hours he was off. How he got to the front, in spite of Russian prohibition, disguised as a camp follower, how his portmanteau was shelled a few inches behind his back, what he risked and what he saw in the memorable lines before Plevna, will be read with great interest; but it is a pity that Mr. Montagu has padded his volume with a hundred and fifty pages of commonplace experiences in London. The book is well illustrated by many vigorous sketches, some of which are exceedingly humorous.

Geschichte der Stadt Athen im Mittelalter.
Von Ferdinand Gregorovius. Dritte Auflage. 2 vols. (Stuttgart, Cotta.)

We fail to understand why this work is described as in the "third edition." It is a new work, which appears here in its first and not in a revised form. Presumably the expression is a bookseller's device to suggest a great sale and produce a greater. If this supposition be not uncharitable, it recalls to us a similar device, of which we speak with feeling as a sufferer, whereby Prof. Middleton's admirable 'Rome in 1885' appeared

without any alteration—with merely a few inadequate additional pages, with no serious attempt to bring it up to date—under the title 'Rome in 1888,' and tempted us at once to purchase what we foolishly supposed to be a new edition of our old friend.

In other respects the work deserves unstinted praise. Its proper subject is the history of Athens from the time of Justinian to the Turkish conquest; but there is prefixed a prologue, consisting of nearly two chapters, describing the position of Athens as the leading university city of the Roman Empire; and an epilogue describes in a chapter and a half the fate of the city after its capture by Mohammed II. in June, 1458, during nearly four centuries of Mohammedan rule, broken only by the brief Venetian rule of Morosini from September, 1687, to April, 1688. The work grew out of the lamented author's history of Rome in the Middle Ages, and the scheme began to assume practical form in his mind during a visit to Athens in 1880.

Gregorovius dated the end of ancient Athens in the time of Justinian. He did not, indeed, accept the widespread view that Justinian actually in the year 529 put an end to the University of Athens; but he considered that the policy of that emperor, necessarily though unintentionally, made its continuance impossible. The city sank henceforth to the rank of a mere provincial town, whose history is almost entirely lost in obscurity, being revealed to us only by a few scattered incidental references, or the visit of some emperor, such as Basil II., till we come down to the archbishop Michael Akominatos (1175–1204). Four chapters are devoted to this period. We observe that the Runic inscription on the colossal marble lion carried by Morosini to Venice from the Piraeus is treated (following Prof. Sophus Bugge and W. Thomsen) as a *graffito* of the eleventh century cut by one of the Varangians who guarded Basil II. on his visit in 1018, and not as a record of a mythical capture of the Piraeus by the Norse Harald between 1043—when he ceased to command the Varangian guard in Constantinople—and 1047, when he became King of Norway.

Under the archbishop and writer Michael Akominatos of Chone, in Phrygia, Athens emerges into the light of history; and Gregorovius's work becomes much more detailed, and gives a singularly interesting and instructive picture of the prelate, his city, and his times. The residence of John of Basingstoke, as reported by Matthew Paris, is rejected as fabulous, or at least much mixed with fable and legend. Immediately after the Latin capture of Constantinople, Athens also fell into the hands of the Franks, and Akominatos left it (1204). The Frenchman Otto de la Roche was the first Frankish lord of Athens; his nephew Guy succeeded him in 1225, and got from Louis IX. in 1260 the title Duke of Athens, which continued in the possession of his family till 1308. After the brief rule of Walter of Brienne, the famous Catalan Company, which, under the leadership of Roger de Flor, had ravaged the western part of Asia Minor—a terror as much to their Christian allies as their Turkish foes—seized Athens in 1312, and held it till 1387. The Venetian trader and leader

Nerio Acciajoli made himself master of Athens in 1387; and it remained in Venetian possession till the Turkish conquest in 1458. The authorities for all this period are numerous; but the interest which attaches to the remarkable personality of the Archbishop Michael, and the unity thereby imparted to the history of Athens, is now lost, and it is a dreary task to work through the tangled, obscure, and unedifying tale of intrigue, fighting, and petty ambition.

But even during this uninteresting time Gregorovius found some opportunities of alluding to subjects more worthy of the research he expended on his work, such as the history of the Greek language, the relations between the native population and the ruling caste (which were much more favourable to the former under Venetian rule), the history of the Church, the monuments and topography of Athens, the travellers from the West, and many other matters of literary interest. In particular the history of the Parthenon constitutes a history in miniature of the city—as Church of the Virgin from some unknown date (for Gregorovius considered the inscription, 'C. I. G.', 8660, which gives the date as A.D. 630, to be a forgery), as a Latin church, again as a Greek church, to which Nerio Acciajoli bequeathed the whole city as its property, and as a Turkish mosque from 1460. It is hardly necessary to add that much information about other parts of Greece occurs incidentally. Gregorovius succeeds in giving a clear picture of the progress of history on the Aegean coasts, in which the part of Athens is at times rather insignificant.

NOVELS OF THE WEEK.

New Grub Street. By George Gissing. 3 vols. (Smith, Elder & Co.)

An Old Maid's Love: a Dutch Tale told in English. By Maarten Maartens. 3 vols. (Bentley & Son.)

My Face is my Fortune. By F. C. Philips and Percy Fendall. 2 vols. (White & Co.)

Bell Barry. By Richard Ashe King. 2 vols. (Chatto & Windus.)

Save Me from my Friends. By E. F. Knight. (Longmans & Co.)

Pretty Miss Smith. By Florence Warden. (Heinemann.)

Life, yet not Life. By William Wakefield. (Eden, Remington & Co.)

MR. GISSING may be generally depended on for something modern in the way of a novel. His matter is of the moment, and his treatment and touch distinctly realistic. 'New Grub Street' is no exception. It deals with the pains and pleasures—particularly the pains—of "lower middle class" writing folk. There is a great deal about the new journalism; its aims and ambitions and other and kindred topics are set forth in dialogue and suggestion. He touches, in fact, on several interesting points, and presents us with sundry fresh-looking types of men and women. Remembering 'Demos' and 'The Nether World,' we are not prepared to say that 'New Grub Street' is an advance on former work. He still, it is true, sees life through the medium of a strong and keen individuality, and there is a perceptible lightening of touch, a greater diffusiveness, not bringing with them, however, visible improvement in style. All the

same the book is decidedly forcible, and to a great extent the result of experience. There are some carefully considered studies of people that strike one as very good—Jasper Milvain, at first especially, is one of them. The lower walk of "letters" may not, perhaps, smile on the reader, nor be the path he would wish to follow—it is dreary, a little grimy even; but there is undeniable interest and strength in Mr. Gissing's presentation of it. Life in "New Grub Street" may be sad enough, with few redeeming features—many go under, few rise above the surface—there is privation, disappointment, meanness; still, day by day more plunge into it. It has its fascinating times, its hours of glamour; but of these Mr. Gissing shows few or none. There is a good deal of sketchiness yet of concentration in his method; the result is a book of somewhat uneven balance, but much cleverness. Now and again we find episodes, and especially dialogue, that seem rather obviously introduced to force the "note," as it were. A good deal might have been dispensed with to the advantage of the story, or so it seems to us. Marian and her father are good, very sober in hue, and very veracious-looking. Reardon—sensitive, imaginative, low in vitality—is carefully elaborated, yet does not stand out so well as he should. There is much in his career that is painfully real; his literary failure and his agonized struggles at literary composition are drawn with some poignancy. There is also a plentiful sprinkling of average people, whose mediocrity is well and cleverly conveyed.

MR. Maartens was justified by the tests applied to his former story, 'The Sin of Joost Avelingh,' in venturing once more into the domain of romance, and appealing to English readers in their own tongue. The title of the new story is not very descriptive, for though the "old maid's love," or the object of that love, is the author's hero, she herself is only his adoptive aunt. The romance is centred in Arnout Oostrum, a young student of theology; Dorothy Donselaar, to whom he makes love; and Madame de Mongelas, who makes love to him. These two women are typical Dutch and French characters—using the phrase, of course, with a limited application. Madame de Mongelas is a bewitching vicomtesse; she appropriates the unsophisticated student, carries him off to a paradise on Lago Maggiore, initiates him into all the mysteries which she considers necessary to convert him ultimately into a happy Dutch husband and "father of six," and then quietly and frankly drops him. The whole story is as frank as possible. It is a series of pictures true to life, and yet something a good deal more than that. Mr. Maartens paints with a purpose, and he is occasionally so keen over his lesson that the reader is startled by his vivid effects. The scene, for instance, between the "old maid" and the Vicomte de Mongelas in Paris is magnificent, and at the same time it has the sharp crudity of a situation in a play of Ibsen's. 'An Old Maid's Love' is a work of art and deliberate intention. The author succeeds in realizing his idea by spirit and imagination as well as by patient elaboration, so that on the whole he presents to his readers a very engrossing romance.

There are a dozen carefully drawn characters, all of them conscientiously worked out.

Pretty Dora Gratwick, the heroine of Messrs. Philips and Fendall's story, loses her father and her only brother, and, finding life with her stepmother intolerable, goes out into the world to seek her fortune. From an engagement in a travelling circus she rises to the position of Algerian beauty in a French show, and figures in that capacity in Paris. Needless to say, she has strange adventures with sundry admirers and rivals. An interlude of her life is spent in an English mansion, after which she returns to her old engagements. In the long run she is true to herself, and her sorrows are not all of her own making. The authors are content to spin their narrative out of incidents, light conversations, and casual descriptions, disdaining analysis and meditation. Their art is to amuse, and they practise it with a fair measure of success.

Mr. King's is a good racy story, with much more fun than sentiment in it (though the murder is tragic enough), and as absolutely immoral as a story can be. It is not the first time he has shown a grasp of Irish character; and Tim Daly, the philanthropist's factotum, patriot, lover, schemer, "delutherer," is as fine a Paddy as ever kissed the blarney stone. Not less true to life is "Poodsey," the phlegmatic Yorkshireman, whom the energetic Dick Finch tries hard to hang for the benefit of Stewart Rivers's reputation. There are several characters quite as good in the book, especially the Fratts, to whom Bell is indebted for so much attention on board the Cunarder; but the elder Barry is somewhat overdrawn, and Elizabeth is imagined in very bad taste. The coarse virulence which makes much in these days of "souperism" and tracts is only in its degree something more or less to be discounted from the civilization of the writer, and religious hypocrisy is not a fashionable or lucrative form of evil.

If Mr. Knight had chosen to call his novel 'Save Me from my Preface' instead of 'Save Me from my Friends,' the title would have been appropriate and reassuring. His introductory remarks, and even his first chapter, are calculated to fill the reader with the gloomiest apprehensions, which, fortunately, prove to be exaggerated. It may be as well to say at once, by way of encouragement, that a substantial volume is by no means entirely filled with the jargon of second-rate "theosophy" or "spiritualism"; as a matter of fact, the story is mainly composed of the usual materials. Mr. Knight's romance is in itself of very ordinary quality, and his efforts to leave the beaten track are more ingenious than successful. The reader of this disconnected narrative will find himself amongst people whose behaviour is certainly curious, but scarcely interesting. The language is occasionally remarkable: what are we to think of a gentleman "putting on his black gloves preparatively to closing his visit," or of a French policeman who "suspects a *double entendre* in every sentence"?

Miss Florence Warden shows no symptom of producing another exciting story like 'The House on the Marsh.' 'Pretty Miss Smith,' at least, is rather tame work. Were not the caprices of the pen too well known,

the reader might have difficulty in believing that the same hand produced both, in spite of reminiscences, as it were, of the principals of that thrilling tale in the person of Mr. Marshall, though he, truth to say, is but a feeble reminder of the other bland ruffian. 'Pretty Miss Smith' is poor stuff; but it has, at any rate, a sort of briskness and readableness about it, with a something of directness of touch and a knack of plunging at once into *medias res*, which distinguish the sensational story proper from the introspective and other types. The plot and the mystery are nothing to boast of, and the way the plotters carry out their scheme is fair-fetched and poverty-stricken. However, as such things go, "tis not so bad but it might have been worse." The pert auto-biographical little lady is, by the way, a good deal more interesting than "pretty Miss Smith" herself.

'Life, yet not Life,' is one of those novels which depend for interest on the succession of incidents, beginning and ending with a chronological recital of events, in which the narrator is constantly straining himself for something with which to maintain the level of excitement. The scene is laid in India and England. The heroines are a mother and her daughter, who endure many years of outrageous misery through the machinations of a half-brother of their husband and father. The villain lives his life under more than one pair of false whiskers, and displays the ingenuity and nimbleness of a harlequin in carrying out his motiveless rascallities. The title refers to the alternate mental states through which the daughter passes as a result of injuries to her head. She had been stolen as a baby, and lives for some years with Mahrattas, some of whom appear from time to time in the story, and vary its record of melodramatic villainy.

WORKS ON EDUCATION.

How to earn the Drawing Grants. By the Author of 'How to pass Ninety per Cent. and earn Excellent.' (John Heywood.)—Drawing in schools is of twofold nature: it is an art of practical usefulness, and one, therefore, which it is worth while to acquire; it is also an educational method of great value. The title chosen for this "practical handbook" shows pretty clearly an ignoble use that the educational tradesman may make of it—he may by means of it draw goodly sums from the national Exchequer. Although the nameless writer of this volume does not ignore the grants which may be gained by successful examination under the Science and Art authorities of South Kensington or their colleagues at Whitehall, it is fair to admit that he insists on the educational value of the subject under both the aspects mentioned above. Taking the official schemes of drawing-teaching as the basis of his handbook, he shows not only how things are to be done, but why certain ways of doing them are inculcated; and so treating the subject he has given to the school world a teacher's handbook which will be of great practical utility in drawing classes, whether State-aided or not. We are compelled to modify our praise of the handbook, for the work is disfigured by two blemishes which are inexcusable because so easily remediable:—the deplorably slipshod English in which many passages are written, and the indistinctness or absence of reference letters in the explanatory diagrams. An appeal to some friend acquainted with the English language would have minimized the one blemish, and greater care in revising proofs would have removed the other.

Froebel's Letters on the Kindergarten. Edited and annotated by Emilie Michaelis and H. Keatley Moore, B.A., B.Mus. (Sonnenschein & Co.)—Froebel, as the originator of the kindergarten, is a most interesting personage in the history of education, and the enthusiasm which he awoke in his immediate disciples and their scholars proves that he possessed a commanding and powerful individuality. The perusal, however, of these letters leaves in the mind a distinctly unfavourable impression of the writer. Their prominent characteristic is extreme egotism, not to say conceit, although the writer assures us, in many passages and in different forms of words, "that nothing has been set down from personal motives nor arrogance"; besides this, the letters are vague, rhapsodical, and painfully prolix. They do not at all clearly set forth the "fundamental idea" which Froebel tells us he gained by quiet withdrawal into his own thoughts, by complete absorption into himself, and also by silent observation of the powerful forces which move and control the life around him. The "fundamental idea" eludes us after laborious plodding through page after page of the letters, although the wearisome pursuit is occasionally enlivened by a wise aphorism neatly expressed, as, for instance, when Ida Seele is told that little children "ought not to be schooled and taught, they need merely to be developed." Of this volume of correspondence, the letters, unfortunately, are the least interesting part. It is possible that Hermann Poesche made an unhappy selection from the great mass of Froebel's writings, but it is certain that the translation into English has been extremely ill done. The joint translators have been content to present to their readers (who, we are inclined to think, will be few) an English version which is often uncouth and involved, and sometimes absolutely ungrammatical. This is regrettable because a portion of the discredit due to bad workmanship in translation will, in a roundabout way, attach itself to the Froebelian system of training children, the spirit of which we must all desire to be diffused as widely as possible. Although we cannot recommend the perusal of the whole volume, even to the professed student of pedagogy, we do not doubt that readers will find much interesting and instructive matter in the introductory and other chapters, exclusive of the letters themselves. This more valuable portion of the volume is largely the work of Herr Poesche, the German editor.

Successful Method of teaching Numbers for Infants' Schools. By Miss M. L. Wilson (Griffith, Farran & Co.)—Miss Wilson has invented two wooden boards or tables for illustrating, firstly, the relations between the digits below ten, and, secondly, the number ten itself and its multiples. These tables will be found useful in fairly large classes of infants, and will probably be more interesting than mere diagrams or blackboard sketches. Some of the questions on the different lessons need revision; but, on the whole, the "successful method" will at any rate show infants' teachers that thought and preparation are required even in giving the most elementary lessons in numbers. Miss Wilson devotes her attention too exclusively to addition and subtraction in her lessons; for however short may be the journey taken in the region of numbers, all four of the simple rules should be used and elucidated, although their names may advantageously be reserved for more advanced teaching.

OUR LIBRARY TABLE.

The Journal of Emily Shore (Kegan Paul & Co.) is the private note-book of a remarkably intelligent young girl, who died of consumption before she was twenty years old, more than half a century ago. There may well be two opinions as to the wisdom of publishing the observations which very young girls confide to

their diaries. The fashion was set in the case of *Marie Bashkirteff*, and has only been followed in the present instance—with less indiscretion, owing to the nature of the subject and the lapse of time, but with less justification as regards matter of intrinsic interest. And yet here and there, interspersed with matters of purely domestic and fugitive interest, are very pretty passages, showing the young girl's appreciation, almost amounting to a passion, for the natural world about her, and her power of scientific as well as poetical observation of its beauties and phenomena. In turning over the pages and noting the growth of all her faculties the reader is filled with increasing melancholy and regret for the "life which budded, blossomed, and faded in the close shade of a quiet English country home," to quote from the preface. The record of that life is instinct with the fragrance of natural piety and wholesome aspirations, and also, alas! with intellectual promise which had no time for fulfilment. The original compositions of the very youthful author form quite an imposing list; but these, with the exception of a sprightly little dialogue, have fortunately not been published. When the inevitable end draws visibly nearer and nearer it is difficult not to feel as if the sanctities of a human soul had been violated in laying bare to the world the noble struggle with her natural yearnings after life by which this heroic young creature attained resignation and accepted death. Her portrait, taken after reaching Madeira in the last stage of consumption, is as painful as anything in the book.

Noughts and Crosses; Stories, Studies, and Sketches, by Q (Cassell & Co.), consists of a collection of sketches which have appeared from time to time in the *Speaker* and elsewhere. These sketches, studies, or stories (though the last is the least good title), some of them brief almost to abruptness, are nevertheless immeasurably superior to any previous work from the same pen. Throughout the book the pessimistic spirit of the age finds strong expression; but in each case the underlying tragedy, the sombre, uncomplaining acceptance of inevitable ill, is lightly handled, and while it enforces the truth it leaves no unnecessarily disagreeable impression on the reader's mind. Moreover, unlike the generality of English realistic writers, Q has to a great extent mastered that most difficult art of leaving his best unsaid, and it is that very self-restraint which in a considerable measure constitutes the charm of his style. It is difficult to say which is the best of these graceful and pathetic little studies. We are reintroduced to Troy Town, and the author shows himself as much at home as ever with the Cornish folk, though perhaps of these West-Country sketches 'The Mayor of Gantick' bears off the palm. There is no stronger bit of realism in the book than 'The Return of Joanna,' nor a prettier nor more pathetic little idyl than 'The Carol.' 'The Dark Mirror' is a charmingly worded picture of the Brontë family, while 'Old Aeson' and 'The Magic Shadow' might be a little more explicit. Undoubtedly this last volume of Q's gives considerable promise for the future, and he is to be congratulated upon having to a great extent freed himself from the bondage of bloodshed and adventure which at the outset threatened to hamper his career.

Mr. HUME NISBET's pen is prolific. He will not add to his reputation as an author by *The Black Drop* (Trischler & Co.), a wild, impossible story, in which mesmerism, spiritualism, and humbug generally, form the basis. The professor is represented as a thorough impostor, but, notwithstanding this, possesses a real magical, or rather a demoniacal, power over his fellow men. A good deal of the history of the hero is borrowed from the career of Tawell the Quaker.

We have received from the Librairie Hachette et Cie. *La Formation de la Prusse Contemporaine*:

Les Origines—Le Ministère de Stein, 1806–1808, by M. Godefroy Cavaignac, formerly Under-Secretary of State for War in France, and now Reporter from the Commission of the Budget. M. Cavaignac has in this work undertaken much the same task as that which for the English-speaking public had been performed by Prof. Seeley in his 'Life and Times of Stein.' M. Cavaignac has followed the German authorities, although he has read Prof. Seeley's books and the French works which touch upon Prussian history. The author seems to have the idea of publishing other volumes upon the formation of the Prussia of our day, but in that which is now before us he begins with provincial Prussia of the seventeenth century and ends with December, 1808. He has taken pains not only with his authorities, but with his style, and the following passages form an excellent specimen, as well as teach us the doctrine of the present section of M. Cavaignac's work. Writing of the results of Eylau, the author says:—

"La puissance napoléonienne a, pour la première fois, rencontré un obstacle qu'elle n'a pu briser. Elle subit un temps d'arrêt dans son développement. Aussitôt, des bruits exagérés vont reporter aux nations asservies l'impression dénaturée de ces quelques heures de carnage. A l'extrême d'une ligne d'opérations qui mesure des centaines de lieues, séparé de la France par toute l'étendue de l'Allemagne, perdu dans ces vastes plaines, dans ces pays misérables et presque déserts qui forment la limite du monde slave, l'Empereur attend, pendant des mois, l'occasion de ressaisir l'Europe. L'Europe étonnée n'a point le temps de se reprendre. Ici et là, un souffle avant-coureur de 1808 et de 1813 semble secouer sa torpeur. Mais la rude leçon de la domination étrangère n'a point achevé l'éducation des nations, et fait fructifier les germes du sentiment national et du patriotisme. Les vieilles jaloussies sont trop puissantes encore pour que les gouvernements se rapprochent.... Les vieux organismes d'ancien régime croupissent partout dans l'incapacité ou la corruption. La débilité, la routine, l'isolement des monarchies aristocratiques paralysent toute action vigoureuse. Au contraire, l'organisme nouveau qu'a créé la nation française en prenant possession d'elle-même, n'a point eu le temps de se débiter et de s'abâtar aux mains du despote. Quelque hasardée que soit la situation, quelque graves et multipliées que soient les périls, la jeunesse et la vitalité de l'armée, le prestige dont l'Empereur est entouré, le protègent encore; la terreur, la routine du vieux monde paralysent encore ses adversaires. Les quelques mois qui s'écoulent de février à juin 1807 vont préparer, par une incomparable activité d'organisation, par l'habileté aussi d'une politique perspicace et déliée, le coup de théâtre de Friedland et de Tilsit. Reparant ses plaies.... l'armée française va retrouver, au printemps, toute sa supériorité sur les Russes, et l'imagination mobile du Slave, habilement maniée par le Corse, prépare au monde la surprise de Tilsit. L'Europe, au moment même où elle paraît reprendre conscience d'elle-même, et entrevoir, bien vaguement encore, un nouvel avenir, voit détruire en un jour des espérances à peine nées et resserrer les liens dont elle chargée. Celui qu'elle se préparait à appeler son libérateur est devenu l'allié de son maître."

The second edition of Mr. Sonnenschein's elaborate volume *The Best Books: a Reader's Guide*, is a distinct advance on its predecessor, and of its predecessor frequent use gave us a high opinion. It is a book that even a man of great learning may be glad to consult, and a man beginning to learn will find invaluable. Of course omissions may be found even in this second edition; for instance, Field's edition of St. Chrysostom's 'Homilies on St. Matthew' is not properly entered. But generally speaking our complaint would be that the lists are too full. A number of works are mentioned the value of which is by no means great. This is particularly the case with theology and the classics. In the latter a quantity of school-books, English and German, are catalogued that are out of place in a book of this kind. There are some misprints, but few; for instance, "Hassell" for *Hasell*. On the whole, the volume does Mr. Sonnenschein infinite credit, and proves him to possess a wide and sound knowledge of books.

Eighteen Years of University Extension, by Dr. R. D. Roberts (Cambridge, University Press), is an admirable account of a remarkable movement to the success of which the writer has largely contributed.

The Year-Book of the Scientific and Learned Societies (Griffin & Co.) is improving, and forms a fairly satisfactory work of reference, as it is executed in a more uniform manner than it used to be.—*London in 1891* (W. H. Allen & Co.), the late Mr. Fry's work, has reached its eleventh issue; while *L'Année Scientifique* (Paris, Hachette), M. Figuier's valuable record of scientific inventions and discoveries, has reached its thirty-fourth year.—*The Sportsman's Time-Tables and Guide to the Rivers, Lochs, Moors, and Deer Forests of Scotland*, Mr. Watson Lyall's useful compilation, is on our table.

MESSRS. ROUTLEDGE are going to publish "the hundred books" recommended by Sir John Lubbock, and have made a beginning with *Herodotus* in Cary's translation. Cary's version is rather too much in the nature of a crib to be attractive reading, and the type is a trifle small.

We have on our table *Victorian Year-Book for 1889–90*, by H. H. Hayter, Vol. II. (Trübner),—*Kant's Principles of Politics*, edited by W. Hastie (Edinburgh, T. & T. Clark),—*Greek Sentence Construction*, by A. Sidgwick (Percival & Co.),—"In Darkest England" on the Wrong Track, by B. Bosanquet (Sonnenschein),—*Antiseptics in Obstetric Nursing*, by J. Shaw, M.D. (H. K. Lewis),—*Mothers in Council*, edited by C. M. Yonge, No. I. (Wells Gardner & Co.),—*Practical Vegetarian Recipes*, by C. W. Forward (Virtue),—*The Manual of Drill and Physical Exercises*, by T. Chesterton (Chatham, Gale & Polden),—*A Baffled Vengeance*, by J. Evelyn (Eden, Remington & Co.),—*My District Visitors*, by a Parson (Skeffington & Son),—*Bending to Circumstances* (J. Heywood),—*The Coming Terror*, by R. Buchanan (Heinemann),—A "Novel" Novel: *Twenty Chapters by Twenty Authors* ('The Gentlewoman' Office),—*Hints on the Art of Reading and Reciting*, by the Rev. C. H. Hawkins (Hughes),—*Persephone*, by W. S. (Edinburgh, Anderson),—*Shakespeare's Hamlet*, with an Introduction and Notes by K. Deighton (Macmillan),—*Recitation*, by A. Burrell (Griffith & Farran),—*The Biblical Illustrator*, by the Rev. J. S. Exell: *Genesis*, Vol. I. (Nisbet),—*Evolution illuminating the Bible*, by H. Mackenzie (Simpkin),—*Notes and Questions on the Catholic Faith and Religion*, compiled from the works of Dr. Pusey (Smith & Innes),—*Sacrificed*, by P. Sales (Paris, Lévy),—*Priscillianus, ein Reformator des Vierter Jahrhunderts*, by F. Paret (Nutt),—*Niévès*, by C. Standish (Paris, Lévy),—*Les Coulisses du Panama*, by L. M. Floridian (Paris, Savine),—*Essai sur la Philosophie Bouddhique*, by A. Chaboseau (Paris, Carré),—and *Van Brabant et Cie.*, by H. Verly (Paris, Lévy). Among New Editions we have *Swiss Pictures* (R.T.S.),—and *Notes on School Management*, by G. Collins (Moffatt & Paige).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Ballard's (P.) *Mission of Christianity, or What are Churches For?* cr. 8vo. 3/6 cl. Deane's (Rev. W. J.) *Pseudepigrapha, Apocryphal Sacred Writings of Jews and Early Christians*, 8vo. 7 6 cl. Falloon's (Rev. H.) *Foundation Truths, being Mission Sermons, &c.*, cr. 8vo. 3/6 cl. Johnson's (J.) *Stories from the Lives of Moses and Joshua*, 12mo. 2 6 cl. Kennedy's (J.) *A Popular Argument for the Unity of Isaiah, &c.*, cr. 8vo. 2/6 cl. Langbridge's (Rev. F.) *Stories from the Life of David*, 2/6 cl. Pearce's (M. G.) *Jesus Christ and the People*, 2 6 cl. Robertson's (Rev. A.) *Court Campello and Catholic Reform in Italy*, cr. 8vo. 5/ cl. Scott's (Rev. R. G.) *Sermons for the Young, preached at All Saints, Bradford*, 12mo. 2/6 cl. Thomson's (J. E. H.) *Books which influenced our Lord and His Apostles*, 8vo. 10/6 cl. Watson's (M.) *Christianity and the Church*, cr. 8vo. 3/6 cl. Wilson's (E. L.) *In Scripture Lands, New Views of Sacred Places*, roy. 8vo. 10/ cl.

Fine Art.

Spencer's (J.) *Practical Perspective for the Use of Students*, cr. 4to. 3/6 per part.

Poetry and the Drama.

Lee-Hamilton's (E.) *Fountain of Youth, a Fantastic Tragedy in Five Acts*, cr. 8vo. 3/6 parchment.

Love's Looking-Glass, a Volume of Poems, 5/ cl.

Low's (C. R.) *Old England's Navy, an Epic of the Sea*, 3/6 cl.

History and Biography.

Bonar's (Rev. A. A.) *Letters of Samuel Rutherford, Short Sketch of His Life, &c.*, large 8vo. 10/6 cl.

Fraser's (Sir W.) *Dismal and His Day*, cr. 8vo. 9/ cl.

Morris's (W. O'Connor) *Great Commanders of Modern Times and the Campaign of 1815*, roy. 8vo. 21/ cl.

Theal's (G. McCall) *History of South Africa, 1795-1834*, 15/

Geography and Travel.

Brougham's (Hon. R.) *A Cruise on "Friesland Broads"*, 10/6

Churchward's (W. B.) *Blackbirding in the South Pacific*, 2/

Pruen's (S. T.) *The Arab and the African Experiences in Eastern Equatorial Africa*, cr. 8vo. 6/ cl.

Philology.

Davis (J. F.) and Thomas's (F.) *Elementary French Reader*, 12mo. 2/ cl.

Science.

Call's (W. M. W.) *Final Causes, a Refutation*, cr. 8vo. 5/ cl.

Evolution the Work of a Great Intelligence, by W. A., Part 1, cr. 8vo. 2/ cl.

Meldola's (R.) *Coal, and What We Get from It*, 12mo. 2/6 cl.

Witherstene's *International Pocket Medical Formulary*, 11/6

General Literature.

Balzac's (H. de) *Sons of the Soil (Les Paysans)*, cr. 8vo. 3/6

Blagden's (Mrs. G.) *Trash, a Tale of Brittany for Boys and Girls*, cr. 8vo. 3/6 cl.

Braddon's (Miss) *One Life, One Love*, cr. 8vo. 2/ bds.

Colomb's (Rear-Admiral P. H.) *Naval Warfare, its Ruling Principles and Practice Historically Treated*, roy. 8vo. 21/

Dilke's (Lady) *Shrine of Love, and other Stories, large-paper edition*, royal 16mo. 7/6 swd.

Elstree's (T. C.) *The Little Lady of Lavender*, illus. 3/6 cl.

Ford's (R.) *Thistledown, a Book of Scotch Humour, Character, &c.*, 12mo. 3/6 rox.

Haggard's (H. R.) *Eric Brighteyes*, illus. by L. Speed, 6/ cl.

Halliday's (H. C.) *Some One must Suffer, a Romance*, 3 vols., cr. 8vo. 31/6 cl.

Henty's (G. A.) *A Hidden Foe*, 2 vols. cr. 8vo. 21/ cl.

Jerome's (J. K.) *Diary of a Pilgrimage, and Six Essays*, 3/6

Macdonagh's (A. W.) *The Maybrick Case, a Treatise*, 10/6 cl.

Macquoid's (K. S.) *At an Old Château*, cr. 8vo. 6/ cl.

Malden's (W. J.) *Tillage and Implements*, 12mo. 2/6 cl.

Reed's (B. A.) *Hindu Literature, or the Ancient Books of India*, cr. 8vo. 10/6 cl.

White's (A.) *Tries at Truth*, cr. 8vo. 2/ bds.

Wynne's (F. R.) and others' *Literature of the Second Century*, cr. 8vo. 5/ cl.

FOREIGN.

Theology.

Hippolytus, das neu entdeckte Vierthe Buch d. Daniel-Kommentars, hrsg. v. E. Bratke, 1m. 80.

Mussafia (A.): *Studien zu den Mittelalterlichen Marienlegenden*, IV., 1m. 70.

Fine Art and Archaeology.

Dillaye (F.): *La Théorie, la Pratique, et l'Art en Photographe*, 12fr.

Robert (C.): *Der Pasiphäe-Sarkophag*, 2m.

History and Biography.

Courcy (Marquis de): *L'Espagne après la Paix d'Utrecht*, 7fr. 50.

Haussonville (Cte. d'): *Madame de La Fayette*, 2fr.

Müller (W.): *Politische Geschichte der Gegenwart*, 4m.

Geography and Travel.

Garcin (F.): *Au Tonkin: un chez les Muongs*, 4fr.

Philology.

Brandes (H.): *Die Jüngere Glossen zum Reinke de Vos*, 10m. Corps Incriptionum Latinorum, Vol. 15, Part 1, 55m.

Hartman (L. I.): *De Horatia Poëta*, 5m.

Müller (J. u. M.) *Modrach (C.): Deutsch-Russisches Militärtechnisches Wörterbuch*, 18m.

Nactebus (G.): *Die Nichtlyrischen Strophenformen d. Altfranzösischen*, 5m.

Stein (G.): *Scholia in Aristophanis Lysistrata*, 2m. 50.

Weinholt (K.): *Mittelhochdeutsches Lesebuch*, 4m.

Science.

Kirchhoff (G.): *Gesammelte Abhandlungen*, Nachtrag, 3m. 60.

THACKERAYANA.

23, Cork Street, W., May 6, 1891.

AN American correspondent, "W. H. L." of Philadelphia, sends me the following note, which will be interesting to Thackeray's bibliographers:

"Mr. Charles Plumptre Johnson, in his 'Early Writings of Thackeray,' referring to American editions of his author, says of 'The Yellowplush Papers,' published in 1852 by the Appletons, that whilst it has in itself no special interest, it mentions in its preface that 'an imperfect collection, long since out of print, had previously been published in Philadelphia'; and he adds: 'It would be very interesting to have particulars of this Philadelphia edition, as it was probably the first volume of Thackeray's writings published in America.' I have recently obtained a copy of 'this Philadelphia edition,' the title of which is as follows, the author's name not being given: 'The Yellow Plush Correspondence. Philadelphia: E. L. Carey & A. Hart, 1852.' The papers in order are as follows: No. I. *Fashionable Fax and Polite Annygoats*. II. *Miss*

* These papers appeared originally in the *Athenæum*.

Shum's Husband (chaps. i.-v.). III. Diamond cut Diamond. IV. Skimings from the Diary of George IV. V. Foring Parts. VI. Mr. Deuceace at Paris (chaps. i.-iv.). VII. Mr. Deuceace at Paris (chaps. v.-vii.). VIII. The End of Mr. Deuceace's History (chaps. viii.-x.). The book does not contain either 'Mr. Yellowplush's Ajew,' having probably been printed before that paper (published in *Fraser's Magazine*, August, 1838) appeared in this country, or the 'Epistles to the Literati' (*Fraser's*, 1840); but, on the other hand, it has the chapter 'Fashionable Fax and Polite Annygoat's' (except the editorial note purporting to be written by Oliver Yorke), which was not reprinted in England until 1855, and the introduction to 'Miss Shum's Husband,' which I think has never been reprinted there. The Yellowplush correspondence, with the exception of the 'Epistles to the Literati,' appeared in *Fraser's*, November, 1837-August, 1838, and was not reprinted in England until 1841, so that it is evident that 'this Philadelphia edition' was not only the first of Thackeray's works to be printed in America, but the first of his writings to be published in separate form in either country, 'The Paris Sketch-Book' not appearing until 1840."

CHARLES P. JOHNSON.

Putney.

It may interest Mr. Johnson to know that the 'Song of the Flower-Pot' is little else than a paraphrase of a poem by Viscount Morpeth, afterwards Earl of Carlisle, 'To a Jessamine Tree in the Court of Naworth Castle,' which begins:—

My slight and slender jessamine tree,
That bloomest on my Border tower,
Thou art more lovely lov'd by me
Than all the wreaths of foreign bower.

"Mild and winsome" is an error—probably intentional—for "wild and winsome." The paraphraser makes great fun of his model, but I cannot see that "free and featherly jessamine tree" is such nonsense after all, and there have been many worse verses written than Viscount Morpeth's.

The joke may have been by the real M. A. Titmarsh, but the fun is very forced and not in Thackeray's best style, if one can judge from the sample.

WALTER RYE.

UNIVERSITY NOTES.

Dublin.

THE preparations for the organization of the Tercentenary Festival next year are progressing favourably, and it is now understood that the Corporation of Dublin, with its popular Lord Mayor, is not indisposed to lend its powerful aid towards making the celebration in every respect worthy of the occasion. Dublin is a place eminently suited for such a purpose. Not only does the great College contain ample squares, halls, and splendid appointments, but the city is full of historical interest, and the outlying country is full of variety and beauty. The distinguished strangers who are invited may, therefore, expect a very agreeable holiday. It is certain that a large number of old graduates will also come up to honour their college, and that the magnates of Dublin who are connected with it by their education will not fail to be in residence at the time, and help in dispensing hospitality. But in addition to all these pleasures of a week in which the students also will play a prominent part, it is felt that the many thousand graduates of Trinity College, Dublin, scattered over the world, would like to contribute to some permanent memorial, and to have their names recorded on it as loyal sons of their college. In order to meet this wish several projects have been mentioned; but that which commands most favour is the foundation and building of a large Union, with a hall for public meetings and rooms for the various societies attached to it. By this means the College would gain the room now occupied by these societies, and they would gain larger and better accommodation. The design would also include a large reading-room, wherein not only the residing students, but those who visit the College temporarily, and the subscribers who live far away, could meet as in a common centre. It is further proposed that the name of every sub-

scribing graduate shall be set permanently upon the building, so that it will remain a monument of the living results of the College in its three hundredth year. This attractive plan is hardly yet matured, but nevertheless its publication at the present moment is desirable, as the dinner of the Dublin graduates at the Middle Temple on the 13th inst. will no doubt be the best moment for further suggestions and explanations. So much is certain, that any such public movement will show what an extraordinary number of successful men all over the world owe their education to this famous foundation of Queen Elizabeth.

Another proposed memorial of the occasion is the preparation of an artistic description of the College and its history, where pictures of the buildings, reproductions of the MSS., portraits of its most famous men, and engravings of its splendid plate and other treasures may find a place. Such a book would serve not only for presentation to distinguished guests, but for a token, to those who cannot be present, of the dignity of the College both as regards its men and its material appointments.

These prospects and these cares will doubtless affect for the time the intellectual products of Dublin men which are now so constant and so important. Sitting on committees and planning entertainments are not very consistent with the labour of making emendations or deciphering documents. Nevertheless, the forthcoming *Transactions* of the Royal Irish Academy will show that several of the younger classical fellows are doing excellent work both in palaeography and in criticism. There are, moreover, materials more than enough for another number of *Hermaea* as interesting as the last, and the editor thinks of issuing this periodical at shorter intervals than has hitherto been the case.

The resignation of Dr. William Colles has made a vacancy in the Regius Chair of Surgery. But as this office is mainly ornamental, conferring dignity without labour, and a title with but small emolument, it is not likely that any of the working professors will apply for this somewhat barren honour. Still, as the head of the surgical department, and as an occasional examiner, the Regius Professor has influence enough to make himself felt if he be a man of real eminence. There are those who think that Dublin does not possess at this moment men of such calibre, and that some celebrated man should be invited from another centre. But it is more likely that the provincial spirit will prevail, and that the best available man on the spot will receive the honour. To mention names would be invidious. G.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the fourth part of a list of the names which it is intended to insert under the letter M (Section I.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editors of the 'Dictionary' will be obliged by any notice of omissions addressed to them at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. They particularly request that when new names are suggested, an indication may be given of the source from which they are derived.

Mascall, Leonard, writer on agriculture, 1559
Mascall, Robert, Bishop of Hereford, 1416
Maschiar, Michael, D.D., Latin poet, 1598
Maseres, Francis, F.R.S., mathematician and judge, 1731-1824
Masham, Abigail, Lady, nee Hill, 1734
Masham, Damaris, Lady, theological writer, 1658-1708
Maskell, William, M.A., F.S.A., Catholic writer, 1814-90
Maskelyne, Nevil, D.D., F.R.S., Astronomer Royal, 1732-1813
Mason, Charles, LL.D., divine, 1677
Mason, Charles, D.D., 1770
Mason, Francis, B.D., Archdeacon of Norfolk, 1566-1621
Mason, Francis, M.D., surgeon, 1837-86
Mason, George, biographer, 1735*-1806
Mason, George Hemming, A.R.A., landscape painter, 1818-72
Mason, Henry, M.A., divine, 1573*-1647
Mason, Henry Joseph Monck, LL.D., Irish barrister, 1779-1858
Mason, James, engraver, 1710-80*

Mason, James, miscellaneous writer, fl. 1810
 Mason, Sir John, statesman, 1566
 Mason, John, dramatist, fl. 1610
 Mason, John, fanatic, 1694
 Mason, John, Dissenting minister, 1705-63
 Mason, John Monck, Privy Councillor of Ireland, 1809
 Mason, Sir Josiah, philanthropist, 1795-1881
 Mason, Richard, D.D., Franciscan friar, 1678. *See Angelus Sancto Francisco.*
 Mason, Robert, Recorder of London, 1635
 Mason, Thomas, divine, 1580-1619*
 Mason, William, stenographer, fl. 1707
 Mason, William, divine and poet, 1725-97
 Mason, William Shaw, M.A., 'Statistical Account of Ireland,' fl. 1817
 Masquerier, John James, painter, 1779-1855
 Massereene, Viscount. *See Skerif.*
 Massey, Sir Edward, Parliamentary general, 1674
 Massey, Byre, 1st Lord Clarina, 1719-1804
 Massey, John, Catholic divine, 1715
 Massey, William, 'Origin and Progress of Letters,' 1601-1764*
 Massey, William Nathaniel, M.P., politician and historian, 1809-81
 Massie, Joseph, political writer, 1784
 Massingberd, Rev. Francis Charles, M.A., Chancellor of Lincoln, 1800-72
 Massinger, Philip, dramatic poet, 1584-1640
 Masson, Francis, gardener and botanist, 1741-1805
 Masson, Gustave, assistant master at Harrow, 1819-88
 Massue de Ruyvigny, Henry de, Earl of Galway, 1648-1720
 Master, Richard, M.D., physician, 1587*
 Master, Streynsham, captain R.N., 1681-1724
 Master, Thomas, poet, 1644
 Master, William, B.D., divine, 1684
 Masters, Mary, poetess, fl. 1755
 Masters, Robert, B.D., 'History of Corpus Christi College,' 1713-98
 Mather, Cotton, D.D., F.R.S., 'Ecclesiastical History of New England,' 1663-1728
 Mather, Rev. Increase, President of Harvard College, 1635-1723
 Mather, Rev. R. Cotton, LL.D., Orientalist, 1608-77
 Mather, Richard, Nonconformist divine, 1596-1669
 Mather, Samuel, Puritan divine, 1626-71
 Mathew, Father Theobald, D.D. ('Apostle of Temperance'), 1790-1856
 Mathew, Tobie, Archbishop of York, 1546-1628
 Mathew, Sir Tobie, Jesuit, 1578-1655
 Mathews, Charles, comedian, 1766-1835
 Mathews, Charles James, comedian, 1803-78
 Mathews, Lemuel, D.D., Archdeacon of Down, fl. 1703
 Mathews, Mrs. Lucia Elizabeth (Madame Vestris), 1797-1856
 Mathews, Thomas, admiral, 1670-1751
 Mathias, Thomas James, F.R.S., F.S.A., 'Pursuits of Literature,' 1750*-1835
 Matilda or Maud, Empress, daughter of Henry I., 1102*-87
 Matilda of Flanders, wife of William the Conqueror, 1083
 Matilda or Maud of Scotland, wife of Henry I. of England, 1113
 Maton, William George, M.D., physician, 1774-1835
 Matthew Paris, historian, 1259. *See Paris.*
 Matthew of Westminster, historian, fourteenth century. *See Westminster.*
 Matthews, Henry, M.A., 'Diary of an Invalid,' 1828
 Matthews, John, miscellaneous writer, 1826
 Matthews, Samuel, Mus. Bac., composer, 1831
 Matthews, Thomas, admiral, 1670*-1751
 Matthews, Thomas, pantomimist, 1795-1889
 Matthias, Rev. Benjamin Williams, M.A., Irish divine, fl. 1794
 Mattocks, Mrs. Isabella, actress, 1746-1826
 Maturin, Rev. Charles Robert, divine and novelist, 1782-1824
 Maturin, Rev. Henry, M.A., miscellaneous writer, 1772-1842
 Maturin, William, D.D., Irish divine, 1803-87
 Maty, Matthew, M.D., Librarian of the British Museum, 1718-76
 Maty, Paul Henry, Assistant Librarian of the British Museum, 1745-87
 Maulek, Walter, Bishop of Carlisle, 1248
 Maude, Thomas, poet and essayist, 1718-98
 Maudslay, Henry, mechanist, 1771-1831
 Maudslay, Thomas Henry, mechanical engineer, 1808-64
 Mauduit, Israel, pamphleteer, 1708-87
 Mauduit, William, Earl of Warwick, 1268
 Maule, Hon. Harry of Kelly, 1734
 Maule, James, 4th Earl of Pannier, 1669-1731
 Maule, Patrick, 1st Earl of Pannier, 1661
 Maule, William, 1st Lord Pannier, 1771-1852
 Maule, Sir William Henry, judge, 1788-1858
 Mauduer, Samuel, compiler, 1790*-1849
 Maundrell, Rev. Henry, travel, 1650*-1710*
 Maurice, Bishop of London, Chancellor of England, 1107
 Maurice, Prince, brother of Prince Rupert, 1620-54
 Maurice, Rev. Frederick Denison, theological writer, 1805-72
 Maurice, Henry, D.D., divine, 1648-91
 Maurice, James Wilkes, admiral, 1775-1857
 Maurice, Matthias, Dissenting minister, 1738
 Maurice, Rev. Thomas, 'Indian Antiquities,' 1754-1824
 Maurice, William, Welsh antiquary, 1680*
 Mavor, William Fortdyce, LL.D., compiler of educational works, 1758-1837
 Mawbey, Sir Joseph, politician, 1817
 Mawe, John, mineralogist, 1764-1829
 Mawe, Leonard, Bishop of Bath and Wells, 1629
 Mawson, Matthias, Bishop of Ely, 1683-1770
 Maxey, Anthony, D.D., Dean of Windsor, 1618
 Maxfield, Thomas, Catholic priest, ex. 1616
 Maxwell, Caroline Elizabeth Sarah, Lady, poet and novelist, 1808*-77
 Maxwell, James, M.A., theological writer, fl. 1615
 Maxwell, James, Jacobite, 1708-42
 Maxwell, James Clerk, M.A., F.R.S., scientific investigator, 1831-79
 Maxwell, John, Archibishop of Tuam, 1646
 Maxwell, John Hall, C.B., agriculturist, 1812-66
 Maxwell, Sir Murray, naval commander, 1766-1831
 Maxwell, William, 5th Earl of Nithsdale, 1744
 Maxwell, Rev. Dr. William, friend of Dr. Johnson, 1818
 Maxwell, William, M.D., physician, 1834
 Maxwell, Rev. William Hamilton, novelist and miscellaneous writer, 1794-1850
 Maxwell, Sir William Stirling, Bart., K.T., historian, 1818-78

Maxwell, Winifred, Countess of Nithsdale, 1749
 May, John, D.D., Bishop of Carlisle, 1528*-98
 May, Thomas, dramatist, fl. 1631
 May, Thomas, Secretary and Historiographer to the Parliament, 1594-1650
 May, Sir Thomas Erskine, K.C.B., Lord Farnborough, 1815-86
 May, William, LL.D., Archbishop-elect of York, 1560
 Mayart, Sir Samuel, Irish judge, 1660
 Mayer, John, D.D., divine, fl. 1652
 Mayer, Joseph, F.S.A., of Liverpool, 1803-86
 Mayer, Samuel Ralph Townsend, miscellaneous writer, 1880
 Mayerne, Sir Theodore, physician, 1573-1635
 Mayhew, Augustus, 'Greatest Plague of Life,' 1826-75
 Mayhew, Charles William, compiler, 1806-34
 Mayhew, Edward, Benedictine, 1625
 Mayhew, Henry, 'London Labour and the London Poor,' 1812-87
 Mayhew, Horace, comic writer, 1818-72
 Maynard, Edward, D.D., antiquary, 1654-1740
 Maynard, John, lutenist, fl. 1611
 Maynard, Rev. John, M.A., Puritan divine, fl. 1689
 Maynard, Sir John, sergeant-at-law, 1602*-90
 Mayne, Cuthbert, Catholic priest, ex. 1577
 Mayne, Jasper, D.D., Archdeacon of Chichester, 1604-72
 Mayne, John, Scotch poet, 1759-1833
 Mayne, Perry, vice-admiral, 1761
 Mayne, Sir Richard, police commissioner, 1796-1868
 Mayne, Simon, regicide, 1612-61
 Mayne, William, brigadier, 1818-55
 Mayne, Zachary, Puritan divine, 1694
 Maynwaring, Arthur, Auditor of the Imprests, 1668-1712
 Maynwaring, Everard, M.D., medical writer, fl. 1697
 Mayo, Rev. Charles, D.C.L., writer on education, 1846
 Mayo, Herbert, M.D., F.R.S., surgeon, mesmerist, and hydropath, 1796-1852
 Mayo, John, M.D., physician, 1818
 Mayo, Richard, M.A., Nonconformist divine, 1631-95
 Mayo, Thomas, M.D., F.R.S., physician, 1790-1871
 Mayow, John, D.C.L., chemist, 1645-79
 Mazinghi, Joseph, Count, musical composer, 1765-1844
 Mead, Matthew, Nonconformist divine, 1623-99
 Mead, Richard, M.D., F.R.S., physician, 1673-1754
 Mead, Robert, M.D., poet and dramatist, 1653
 Meade, John, 1572-1653, Jesuit missionary. *See Almeida.*
 Meade, Richard George Francis, 3rd Earl of Clanwilliam, 1795-1879
 Meadeley, George Wilson, biographer, 1774-1818
 Meadowbank, Lord. *See Welwood.*
 Meadowcourt, Richard, Canon of Worcester, 1697-1769
 Meadows, Alfred, M.D., physician, 1833-87
 Meadows, Drinkwater, comedian, 1794-1869
 Meadows, John, Nonconformist divine, 1622-96
 Meadowes, Sir Philip, diplomatist, 1718-1874
 Meadows, Kenny, artist, 1787-1874
 Meadows, Sir Philip, diplomatist, 1718
 Meager, Thomas, Irish Nationalist, 1823-67
 Meare, Dermotius, Latin poet, fl. 1619
 Meares, John, voyager, fl. 1798
 Mechi, John Joseph, agriculturist, 1802-80
 Medbourne, Matthew, dramatist, 1679
 Mede, Joseph, B.D., 'Clavis Apocalypтика,' 1586-1638
 Medhurst, Sir Walter, consul in China, 1822-85
 Medhurst, Dr. Walter Henry, missionary to China, 1796-1857
 Medina, Sir John Baptist, portrait painter, 1659-1711
 Medland, Thomas, engraver, fl. 1822
 Medley, Henry, vice-admiral, 1747
 Medley, Samuel, Baptist minister, 1738-99
 Medley, Samuel, painter, 1748*-1853*
 Medows, Sir William, general, 1738-1813
 Medwin, Thomas, biographer of Shelley, 1789-1869
 Mee, Mrs. Anne, miniature painter, 1851
 Meehan, Rev. Charles Patrick, Irish antiquary, 1811-90
 Meek, Sir James, C.B., free-trader, 1778-1856
 Meeker, Mrs., novelist, fl. 1818
 Meen, Henry, B.D., classical scholar, 1745-1817
 Meeson, Alfred, architect, 1885
 Meekter, Edward, D.D., Hebrew Professor at Oxford, 1657
 Meggot, Richard, D.D., Dean of Winchester, 1692
 Melke, James, surgeon, 1730-99
 Melian, Mark Anthony, dramatist, fl. 1803
 Melbancke, Brian, 'Philomitus,' fl. 1583
 Meldola, Dr. Raphael, Jewish theologian and philosopher, 1754-1828
 Meldrum, George, Divinity Professor at Edinburgh, 1709
 Meldrum, Sir John, Parliamentary commander, 1645
 Melia, Plus, D.D., Catholic divine, 1799-1883
 Meli or Maci, S.J., Abbot and Bishop of Ardagh, 488*
 Meli, Davis, violinist and clockmaker, fl. 1657
 Meli, Davis, writer on book-keeping, fl. 1594
 Meli, Sir George, judge, 1814-77
 Melitius, St., Archbishop of Canterbury, 624
 Mellown, Alfred, musician, 1821-67
 Mellon, Harriet, Duchess of St. Albans, 1775*-1837
 Mellor, Right Hon. Sir John, judge, 1809-87
 Melmoth, Courtney, miscellaneous writer, fl. 1781
 Melmoth, Courtney, 'Importance of a Religious Life,' 1666-1743
 Melmoth, William, Commissioner of Bankrupts, 1710-99
 Melton, William de, Archbishop of York, 1340
 Melton, William de, theologian, 1528
 Melville, Robert de, Bishop of Hereford, 1167
 Melville, Elizabeth, Scotch poetess, fl. 1603
 Melville, Henry, B.D., Canon of St. Paul's, 1798-1871
 Melville, Capt. Philip, Governor of Pendennis Castle, 1762-1811
 Melville, Andrew, Scotch Reformer, 1545-1622
 Melville, David, 5th Earl of Leven and 2nd Earl of Melville, 1660-1728
 Melville, George, 1st Earl Melville, 1637-1707
 Melville, Capt. George John Whyte, novelist, 1821-78
 Melville, Sir James, 'Memoirs,' 1530-1606
 Melville, James, Scotch Reformer, 1556-1614
 Melville, Sir John, politician, 1549
 Melville, Robert, 1st Lord Melville, 1527-1621
 Melville, Robert, general, 1723-1809
 Melville, Hon. William Henry Leslie, antiquary, 1780-1856
 Melvin, James, LL.D., philologist, 1795-1853
 Menasseh ben Israel, founder of the Anglo-Jewish community, 1604-57
 Mendes, Fernando, M.D., physician, 1725
 Mendes, Moses, M.A., banker and poet, 1758
 Mendum, Rev. Joseph, controversialist, 1774-1856
 Mendoza, Daniel, pugilist, 1764-1836

Mendoza, Joseph de Rios, arithmetician and astronomer, 1762-1816
 Mends, Sir Robert, commodore, 1823
 Mennes, Sir John, admiral and poet, 1594-1671
 Menteith, Sir John, of Rusky, 1325*
 Menzies, Archibald, botanist, 1754-1842
 Menzies, John, Scotch divine, fl. 1681
 Menzies, John, Catholic layman, 1760*-1843
 Mepham, Simon, D.D., Archbishop of Canterbury, 1333
 Merbecke, John, musician and theologian, fl. 1583. *See Marbeck.*
 Merbury, Charles, political writer, fl. 1581
 Mercado, David Raphael de, founder of Barbadoes sugar industry, fl. 1655
 Mercer, Andrew, poet and topographer, 1775-1842
 Mercer, Hugh, general in the American army, 1721-77
 Mercer, Major James, lyric poet, 1734-1804
 Mercer, John, F.R.S., chemist, 1791-1866
 Mercer, Lieut.-Col. William, 'News from Parnassus,' 1605*-1670*
 Mercia, Leofric, Earl of, 1027
 Mercier, Philip, painter, 1760
 Merdin, Wyllt, Welsh poet, fl. 577
 Meredith, Edward, Catholic writer, 1649*-88*
 Merdith, Sir William, politician, 1790
 Meredydd, Welsh prince, 994
 Meredydd ab Bledyn, Prince of Powys, 1124
 Meredyth, Richard, D.D., Bishop of Leighlin and Ferns, 1597
 Meres, Rev. Francis, M.A., 'England's Helicon,' 1648
 Mereweather, Rev. Francis, theological writer, 1784-1864
 Mereweather, Henry Alworth, D.C.L., sergeant-at-law, 1780-1864
 Meric, John, D.D., Bishop of Sodor and Man, 1599
 Meriton, George, of North Allerton, fl. 1694
 Meriton, Rev. John, Nonconformist divine, fl. 1689
 Meriton, Thomas, dramatist, fl. 1688
 Merivale, Herman, C.B., D.C.L., Under-Secretary at the India Office, 1806-74
 Merivale, John Herman, F.S.A., Commissioner of Bankruptcy, 1794-1844
 Merkes, Thomas, Bishop of Carlisle, 1409*
 Merret, Christopher, M.D., F.R.S., physician, 1614-95
 Merrick, James, divine and poet, 1720-69
 Merriman, Nathaniel James, D.D., Bishop of Grahamstown, 1882
 Merriman, Samuel, M.D., medical writer, 1741-1818
 Merriman, Samuel, M.D., medical writer, 1771-1852
 Merritt, Rev. Thomas, grammarian, 1662
 Merritt, John, journalist and author, 1770-1845
 Merritt, Robert, dramatist, 1755-98
 Merryfellow, Dick. *See Gardner.*, Richard, 1723-81.
 Merton, Walter de, Bishop of Rochester, 1277-1302
 Mervin, Sir Audley, Irish soldier and lawyer, fl. 1663
 Mervyn, Vrych, King of Man and Powys, 543
 Meryk, Sir William, judge of the Prerogative Court, 1668
 Meryon, Charles Lewis, M.D., biographer, 1783-1877
 Messing, Richard, Bishop of Dromore, 1406
 Meston, William, burlesque poet, 1680*-1745
 Metcalfe, John, 'Blind Jack of Knutsborough,' 1717-1810
 Metcalfe, Charles Theophilus, Lord Metcalfe, 1785-1846
 Metcalfe, Frederick, B.D., 'The Oxonian in Norway,' 1885
 Metcalfe, James, C.B., lieutenant-colonel, 1817-88
 Metcalfe, Robert, D.D., Hebrew Professor at Cambridge, 1652
 Metcalfe, Sir Theophilus John, Bart., C.B., joint magistrate at Delhi, 1828-83
 Meteyard, Miss Eliza, 'Silverpen,' 1816-70
 Method, Sir William, judge in Ireland, 1569*-1620
 Methuen, John, Lord Chancellor of Ireland, 1706
 Methuen, Paul, Scotch divine, fl. 1558
 Methuen, Paul, clothier of Bradford, 1667
 Methuen, Sir Paul, diplomatist, 1757
 Methven, Hon. Stewart, Lord, 1558. *See Stewart.*
 Meverell, Otho, M.D., physician, 1648
 Mew, Peter, Bishop of Winchester, 1619-1706
 Mewe, William, Latin dramatist, fl. 1643
 Mey, John, LL.B., Archishop of Armagh, 1456
 Meyer, Henry, painter and engraver, 1783-1847
 Meyer of Meyers, Jeremiah, miniature painter, 1735-89
 Meynell, Charles, D.D., Catholic divine, 1829-82
 Meyrick, Sir Gelly, partisan of the Earl of Essex, 1556*, ex. 1600
 Meyrick, Sir John, Parliamentary general, 1650
 Meyrick, Rowland, LL.D., Bishop of Bangor, 1505-65
 Meyrick, Sir Samuel Rush, LL.D., F.S.A., 1783-1848
 Meyrig or Maurice, Treasurer of Llandaff, 1290

'LONDON PAST AND PRESENT.'

8, Dynevor Road, Richmond, May 3, 1891.

As the omission of the name of my father (the late James Thorne, F.S.A., author of 'Handbook to the Environs of London,' &c.) from the reviews of 'London Past and Present,' lately issued by Mr. Murray, proves that his large share in the work is not generally realized, I feel bound, in justice to his memory, to ask you to allow me space briefly to state the facts of the case.

For many years my father had made the archaeology of London his special study, and when, on Col. Cunningham's death, the revision of Peter Cunningham's 'Handbook of London' was put into his hands, he entered willingly into a work so congenial to him. Utilizing the copious notes of Col. Cunningham, and adding a large amount of valuable information of his own collecting, my father put the work into concrete form. At his death, in the autumn of 1880, the manuscript was virtually complete, only about thirty of the articles being left unfinished. These, by arrangement made between Mr. Murray and my father just before the latter's

death, were completed by myself, and the manuscript placed in the publisher's hands. On account, however, of special circumstances, it was not then considered an advantageous time for the appearance of the work.

Owing to the long delay which has occurred in bringing out the book, Mr. Wheatley has probably had practically to rewrite much of the matter referring to modern London, and has also, no doubt, made considerable and important additions to the antiquarian portion of the work. But the immense mass of valuable information collected and put into shape by my father undoubtedly forms the basis of the present work; and whilst I should be the last to wish to detract from Mr. Wheatley's claims, I feel that these might have been satisfied without sacrificing the equally just and valid claims of my father.

The reference in the preface to my father's work is handsome as far as it goes, but, in my opinion, his labours fully entitled him to recognition as joint author of the work; and that this reference in the preface does not give him this position is shown by the non-mention of his name by reviewers.

LEONARD TEMPLE THORNE.

SALES.

THE second portion of Mr. Edward Hailstone's Walton Hall Library, sold by Messrs. Sotheby, Wilkinson & Hodge during last week, attracted buyers from all parts of the British dominions, and also from France, Germany, Italy, Spain, and America. Amongst the more eagerly disputed lots were: Platform of Church Discipline agreed for New England, 21*l.*; Biblia Latina, MS. of the fourteenth century, 28*l.*; and another with illuminated letters, 60*l.* Collections of Civil War Tracts at various prices ranging from 4*l.* to 30*l.* Herrick's *Hesperides*, 15*l.* 10*s.* *Heures à l'Usage de Paris*, 1513, by S. Vostre, 24*l.* Several beautiful MS. Hora sold for 160*l.*; *Hora cum Calendario Gallico*, MS., for 25*l.* 10*s.* and an edition printed by Pigouchet for 17*l.*; *Hora cum Calendario Gallico*, MS., for 30*l.*; *Hora in Usum Sarum*, MS., for 44*l.*; and various other MS. Hora for 170*l.*, while two imperfect printed Salisbury Hora fetched 59*l.* King's Evil, Orders for Medals, &c., brought 10*l.* 10*s.* *Missale Romanum*, MS. of fifteenth century, 25*l.* 10*s.* *Ordo P. S. Alterii*, splendid MS. with miniatures, 51*l.* *Panhormi Consuetudines*, MS., 23*l.* Pope's *Dunciad*, first edition, 10*l.* 10*s.* *Psalterium*, MS. of fifteenth century, 16*l.* *Officium B. Mariae*, MS., 27*l.* *Parliamentary Ordinances*, 22*l.* *Statuta Edwardi III.*, *Richardi II.* atque *Henrici IV.*, MS., 30*l.* 10*s.* A large collection of chap-books, children's books, jest-books, song-books, trials, &c., sold at fair prices. The entire second portion produced 4,252*l.* 10*s.* 6*d.*

At a sale of autographs last week at Messrs. Puttick's rooms a letter of Richardson, the novelist, realized 8*l.* 10*s.*; one of Robert Burns's, 9*l.* 9*s.*; one of Dr. Johnson's, 7*l.* 7*s.*; and one of Edmund Burke's, 6*l.*

HOW THE IRISH STATE PAPERS ARE EDITED.

May 5, 1891.

PERHAPS you will be good enough to allow me a little space for noticing the letter in last week's *Athenæum* on 'How the Irish State Papers are Edited.' The heading would have been more correct had the last word been 'Criticized.'

Before running so hastily through the index of any volume in the Irish Calendar Mr. Standish O'Grady might, in common justice, have looked at the preface of the first volume, which, in the case of such a work, generally contains observations applicable to all the volumes. In the preface to the first volume (pp. xxxv-xxxix) Mr. Standish O'Grady will find that Mr. Hans Claude Hamilton knew all about the Macs and

O's, the Mores and Oges, the little and big m's and b's, the Irish names, surnames, and nicknames, and a great many other things of which Mr. O'Grady deems him ignorant.

But I must hasten to notice the "errors" on which Mr. O'Grady particularly dwells. And, first, regarding Hugh Duff, on whom nearly a column of criticism is spent. Your correspondent says there is no Mac Donnell at all in the matter. That point Mr. O'Grady must settle with the Irish Government of the time, who, Lord Deputy and all, give Mac Donnell as part of Hugh Duff's name. Again, "a very little intelligent inquiry would have revealed the fact that Hugh Duff of Arklow was an O'Toole." Quite true, and the "intelligent inquiry" was made, as the references in the index show, and as Mr. O'Grady himself acknowledges in a former part of his article. He makes a great show of elucidating the index by differentiating between Hugh Duff of Arklow and Hugh Duff of Tyrconnell. The latter, he says, was "Hugh Duff mac Hugh Duff O'Donnell, and gets himself indexed as M'Y, which is only another form of M'Hugh." Mr. O'Grady is disingenuous enough to suppress the fact that in the index (p. 633) is "M'y Duff, Hugh Duff, 94," and that that page of the Calendar reveals the O'Donnell. Mr. O'Grady complains of the late editor not putting small m's to some "macs"; he should not, therefore, quote the late editor's "M'y" as "M'Y." But to pass to the next charge.

"I find" (i.e., in the index), says Mr. O'Grady, "a gentleman bearing the unusual name of O'Currain. Reverting to the text, I find him figuring in the full-blown form of Richard Burke Mac Dowle O'Currain, and recognize in that long name" the son of the Devil's Hook. Will it be believed that in the index, after "O'Currain," we read (what Mr. O'Grady suppresses) "Richard Burke M'Doule, 26*l.* see Burke, Richard M'Richard"? Under this cross-reference we easily discover both the Devil's Hook and his son, "called Richard Burke M'Doule O'Currain, 26*l.*" &c. Mr. O'Grady has borrowed his light.

Your correspondent is difficult to satisfy. He grumbles, on the one hand, because one Hugh Duff is not supplied with his surname of O'Toole, and indexed accordingly. On the other hand, he grumbles if, as in the last-mentioned case of "Burke," a man is indexed under his surname, when that has been supplied. He makes merry over the index recording "a family of Oges," no surname being given, and then he says: "There are two of them, Richard Oge and Walter Oge, not indexed at all." Not so fast, Mr. O'Grady. They are indexed under their surname of Burke, p. 605. "As might be expected, the Mores are indexed too—half a dozen of them." Yes, but the index shows, too, that "More" was not misinterpreted. Mr. O'Grady knows that Oge (junior) and More (senior) were in daily use after Christian names, and that neither the owners of the names nor their neighbours troubled themselves in the least about surnames. Is it any wonder that Cahir More and Cahir Oge (or whatever the Christian name was) should be so indexed?

It is true that some figures in the index referring to Sir Henry Bagenall, Marshal of Ireland, have found place under the name of Sir Nicholas Bagenall, the previous Marshal. Has Mr. O'Grady ever tried his hand at making an index, especially one containing thousands of Irish names? If so, he is fortunate if, as the issue of it all, only "five entries," intended for one man, find place under another man, *of the same name*.

One more instance of Mr. O'Grady's charges. He says: "The editors [sic] go out of their way to show non-acquaintance with the facts. In the preface (p. xii)"—it should be p. xli—"we are told that Hugh, Earl of Tyrone, hanged his cousin Hugh, son of Shane, 'with his own hands.'" Mr. O'Grady then tells how the earl

denied the hanging "with his own hands," and mentioned the names of the two men who did the deed "and the names of the witnesses." Mr. O'Grady suppresses the fact, all important as it is, that the earl in this very statement, and in the very sentence of it referred to, says that the hanging took place "in the presence of myself" and others (p. 321). Is it any wonder that Sir Nicholas White, the Master of the Rolls in Ireland, reported to Burghley that the earl had himself performed the execution; that the Council, which had warned the earl not to execute Hugh, charged him with the deed; that the Privy Council in England did the same; and, further, that, even after the earl's denial, an important Irish chieftain, O'Connor Sligo, accused him of the said execution? The editor had several Irish authorities of the time in support of the statement in the preface, but, unfortunately, left the story incomplete by not recording the earl's denial. In many cases the denial of Hugh, Earl of Tyrone, was not worth the breath in which it was uttered.

But I must not trespass further on your space. A great deal more might be added in proof that Mr. O'Grady has not been so careful in his criticisms as he might have been.

ERNEST G. ATKINSON.

THREE DEATHS.

THE deaths of three men notable for their historical work have to be recorded this week—M. Chéruel, F. Gregorovius, and Dr. Luard. M. Chéruel, born at Rouen, and educated at the École Normale, was appointed in 1828 teacher of history at the Collège Royal of his native city. He brought out twelve years subsequently a 'Histoire de Rouen sous la Domination Anglaise,' and followed this up by a 'Histoire de la Commune de Rouen.' In 1849 he attacked the subject with which his fame is mainly connected, the story of the early years of the "Grand Monarque," and wrote a monograph on the 'Administration de Louis XIV.' d'après les Mémoires d'Olivier d'Ormesson.' This was succeeded by a history of the monarchical administration in France from Philip Augustus to the death of Louis XIV. He also edited the journal of Olivier d'Ormesson and the memoirs of Saint-Simon; he wrote a biography of Fouquet, a monograph on Saint-Simon as an historian, and an admirable history of the minority of Louis XIV., with a valuable supplement, 'Histoire de France sous le Ministère de Mazarin.' These last two works cost him over twenty years of toil, and secured his election to the Institute. M. Chéruel died in his eighty-third year.

Ferdinand Gregorovius was born in East Prussia and educated at Heidelberg. Possessed of much more taste for literature and art than most German historians, he began his literary career as an imitator of Jean Paul, and also wrote about Magyar and Polish poetry, and printed a tragedy. A visit to the South led to the publication of his 'Wanderings in Corsica,' of which, if we mistake not, two rival translations appeared in England. A poem of his, 'Euphorion,' the tale in hexameters of a Greek slave at Pompeii, ran through four editions, but his reputation rests on his learned 'History of the City of Rome in the Middle Ages,' which is the standard work on the subject. He subsequently undertook a similar work on Athens, a review of which will be found in another column. Gregorovius possessed an infinitely better style than most of his learned countrymen, great sensibility to the beautiful in art and nature, much intellectual versatility and flow of language. He has been compared to Michelet, and although he was not a Michelet, he was a writer of no ordinary powers.

Dr. Luard, the laborious and courteous Registrar of the University of Cambridge, did signal service to mediæval history by his editions of

Matthew Paris, the 'Annales Monastici,' and the 'Flores Historiarum,' the last of which was only recently completed; and he was a mine of information on all subjects relating to the annals of his university. He printed the correspondence of Porson, on whom he had written an excellent monograph in 'Cambridge Essays.' All his work was executed to the best of his ability, with a care and conscientiousness that were marked features of his character.

Literary Gossip.

MISS OLIVE SCHREINER, who is at present residing at Matjesfontein, will shortly contribute to the *Illustrated London News* a number of illustrated letters on life in South Africa.

In the June number of *Harper's Magazine* Mr. Walter Besant will begin a series of articles on London.

MR. FRANK HARRIS has written a short story which will appear in an early number of the *Fortnightly Review*.

THE question of compulsory Greek is likely to be revived at Cambridge before long, and it is said that there is some chance of Greek being made optional.

MESSRS. WARD, LOCK & CO. are about to publish a new edition of Mr. George Meredith's 'Tragic Comedians,' of which they hold the copyright. The volume will contain portraits and an introduction by Mr. Clement Shorter, and will be issued uniform with Messrs. Chapman & Hall's edition of Mr. Meredith's works.

AFTER giving the third part of the 'Polyolbion' the Spenser Society has issued as its latest volume a reprint of Drayton's 'Poemes Lyrikk and Pastorall,' printed by R. B. for N. L. and I. Flasket, n.d. This collection—of which only two copies, according to Lownes, are known—is dedicated to Sir Walter Aston. In Utterson's sale the original brought 16*l.* 15*s.* It contains the 'Odes,' 'Eglogs,' and 'The Man in the Moone.'

DR. CALVERT, of Kingsland, Shrewsbury, is engaged on a transcript of the old register of Shrewsbury School, which contains entries of scholars' names from the opening of the school, December 28th, 1562, to September 8th, 1635. Two leaves are missing, having to all appearance been purposely cut out. These contained the entries after July 17th, 1568, to September 28th, 1569, numbering probably about one hundred and twenty names. With this exception it seems certain that the lists include all the scholars taught at Shrewsbury during the time of Thos. Aston, Thos. Lawrence, and John Meighen, the first three head masters. It is proposed to print the register page for page as it stands in the original, and thus to secure a copy of the document which will be as useful for the purposes of reference and quotation as an absolute facsimile. The work will be issued to subscribers only, in demy octavo, about three hundred and fifty pages.

MR. I. ZANGWILL, editor of *Ariel* and joint author of that rather remarkable novel or satire 'The Premier and the Painter,' is about to publish a series of whimsical sketches in a new vein, entitled 'The Bachelors' Club,' and dealing with literary, dramatic, and musical topics of the day.

MR. GEORGE A. MACMILLAN, who combines the honorary secretaryship of the Hellenic Society with the art of publishing, is about to contribute to the *Illustrated London News* a series of articles on his recent travels in Greece.

A PROPOSAL promulgated a short time ago, having for its object the establishment of a society of book-plate collectors, is taking a practical form, and a meeting is to be held in reference to the matter. A part of the scheme is the issue of a serial as organ of the society.

THE 'Guide - Book to Books,' by Mr. Sargent and Mr. Bernhard Whishaw, the publication of which has been somewhat delayed, will be issued by Mr. Henry Frowde in the course of two or three weeks. The total number of books on all subjects recommended in the 'Guide' is about six thousand. It is arranged by subjects, and gives, in addition to the titles of books, the prices, and in many cases brief descriptive notes.

MESSRS. SWAN SONNENSCHEIN & CO. will shortly add to their 'Social Science Series' a volume entitled 'The Destitute Alien in England.' The work will be "a symposium" from the hands of fourteen writers, whose conviction it is that the time has now arrived for preventing the free importation of destitution and vice into England. The Earl of Dunraven, Lady Dorothy Nevill, and Mr. W. A. MacArthur, M.P., are among the contributors. The book will be edited by Mr. Arnold White, who prefixes a general statement of the case against the destitute alien.

A VOLUME called 'The Grey Pool, and other Stories,' by the late Lady Verney, is to be issued by Mr. Howell, of Liverpool. This volume contains five of Lady Verney's graceful and finished stories, never before published, and a portrait of her, reproduced from an oil painting by Mr. W. B. Richmond, A.R.A., at Clayton House. A companion volume of 'Essays and Tales' is now in the press. It contains essays collected from magazines now chiefly out of print and some altogether new matter.

THE Académie des Inscriptions at its meeting on the 1st inst. elected Mr. Whitley Stokes as Foreign Associate in place of the late Prof. Miklosich, of Vienna.

A MOVEMENT is on foot having for its object the erection of a memorial to Edwin Waugh, the Lancashire poet, to be placed over his grave at Kersal, near Manchester.

THE English continental press has just received a new addition, in the shape of a journal called the *Carlsbad Herald*.

WE greatly regret to hear of the death of Mr. Thomas Hare, the venerable author of the famous 'Essay on Representation.'

A NEW novel by Mr. Thomas St. E. Hake, entitled 'Within Sound of the Weir,' is in the press. It is a story dealing principally with barge life on the Thames at Limehouse.

IN the present unprofitable state of the book trade it may surprise some of its followers to hear that the late Bristol bookseller, Mr. Kerslake, has left in personality 35,307*l.*; but he had a great knowledge of scarce books, and to this doubtless his suc-

cess is to be attributed. He has left also about four thousand volumes, which are bequeathed to his nephew, Mr. J. E. Cornish, the well-known Manchester bookseller, who is one of his executors. But for an unfortunate fire which occurred on his premises, Mr. Kerslake would have died a much richer man. He retired from business some years ago. The recent deaths of two London booksellers have to be recorded: Mr. William Wesley, the well-known scientific bookseller, and Mr. E. W. Stibbs.

MESSRS. CASSELL & CO. are about to issue 'In a Conning Tower; or, How I took H.M.S. Majestic into Action,' a story of modern ironclad warfare, by H. O. Arnold Forster, with original illustrations by W. H. Overend. Mr. Tuer is to publish an illustrated compilation of Mr. John Ashton's, entitled 'Real Sailor-Songs.' Both books, we suppose, owe their conception to the Naval Exhibition.

THE candidates for the vacant office of Registrar at Cambridge are Mr. J. W. Clark, Mr. Grant, the Assistant Registrar, and Mr. H. M. Taylor.

At the sale of Washington relics in Philadelphia, April 21st, the will of Col. John Washington, great-grandfather of the General, was bought by Mr. Collins, of New York, for \$700; the will of General Washington was bought by Mr. W. E. Benjamin, of New York, for \$1,400. A manuscript book in which Washington in early life had copied prayers was sold to Mr. Benjamin for \$1,250; and the same gentleman secured one of the three existing letters of Washington's mother for \$550. It is dated December 28th, 1778, and in a single sentence acknowledges the receipt of "fourty pounds" from "Mr. Lun Washington" (Lund Washington was the General's agent at Mount Vernon during the Revolution). A letter of George Washington at the age of seventeen to his half-brother Lawrence brought \$350. It is a very neat piece of penmanship, and of some historical interest.

MR. JOHN FROWDE, chief librarian of the Barrow-in-Furness Public Library, and late of the Liverpool Public Library, William Brown Street, has been appointed to fill the position of chief librarian to the Bermondsey Public Library.

MR. DAVID SYME, a distinguished Australian author and journalist, has just become sole proprietor of the Melbourne *Age* by the purchase of the third share, formerly held by his nephew, for the sum of 140,000*l.*!

THE Earl of Mexborough has bought the library of Mr. Holmes, of Roundhay, near Leeds. Mr. Miles, the Leeds bookseller, who managed the transaction, has catalogued the books and installed them at Methley Park.

M. LAMBROS writes:—

"Prof. Constantine Paparrhigopoulos, the most considerable Greek historian of our day, died at Athens on April 26th at the age of seventy-six. He was born at Constantinople in 1815, and as the Turks cut off the heads of his father and some other relatives, he quitted Turkey and was educated at the Lycée Richelieu at Odessa. After the recognition of Greek independence he entered the civil service of the new kingdom. Since 1851 he had been Professor of History at the University of Athens.

He published a number of historical monographs, which he collected in two volumes of 'Historical Essays' in 1858 and 1890. In one of them he essayed to prove that the capture of Corinth by Mummius should be assigned to 145 B.C., and not 146 B.C. as is usually done. This view was accepted by Herrmann and others. He showed in his 'Slavonic Settlements in Greek Lands' the true method of refuting the views of Fallmerayer. The *magnum opus* of Paparrhigopoulos was his 'History of the Greek People,' published, in five volumes, between 1860 and 1874 (second edition, 1885-87). The author published in Paris what may be looked upon as a supplementary volume, in French, 'Histoire de la Civilisation Hellénique.' The novelty of the book lies mainly in the conception of Greek history as a whole. What Emerson dreamt of and Zinckeisen only achieved in part, Paparrhigopoulos accomplished. To be sure, in the ancient part he depends chiefly on Grote and Droysen, but the treatment of the Byzantine period is quite original. Especially praise is due to the narrative of the iconoclastic troubles, in which he used the 'Ecloga Legum' of the Emperor Leo, published by Lingenthal. In spite of the objections raised by his countrymen to his treatment of the War of Independence, the history of Paparrhigopoulos remains a standard work. His services as a university lecturer were also remarkable."

THE chief Parliamentary Papers of the week are Memorandum stating the Nature of the Proposals contained in the Electric Lighting Orders Confirmation, No. 1, Bill; and Reports on the Trade of Antwerp (2d.), on the Agriculture of Algeria (1d.), on the Trade, Finance, and Commerce of Austria-Hungary (2d.), and on the Trade of Algiers (1d.).

SCIENCE

The System of the Stars. By Agnes M. Clerke. (Longmans & Co.)

ALTHOUGH some thousands of stars are visible to the unaided eye every clear night, it is only within little more than the last hundred years that anything has been known respecting their real motions, understanding by the term "stars" all the bodies of every class which have come or can come within our cognizance beyond the bounds of our own solar system. Of the progress of that knowledge our author has included a most interesting account in her well-known work, 'A History of Astronomy during the Nineteenth Century.' But our present standpoint with regard to knowledge of the construction of the sidereal universe and the mutual relations of those parts of it with which we can ever become acquainted is of such surpassing interest that all will welcome the excellent and able account of it in the volume now before us. The following sentence from the preface will sufficiently indicate the line of treatment:—

"In developing the subject it seemed best to proceed from the particular to the general; to start with describing the physical constitution of individual bodies, and, ascending by degrees through continually added complexities of mutual relationships, reach at last the crowning problem of the construction of the heavens."

Accordingly, after two preliminary chapters on "The Task of Sidereal Astronomy" and "The Methods of Sidereal Research," we pass on to the different classes of stars and nebulae as differentiated by the spectral analysis of their light. This leads naturally

to a chapter on "Stellar Evolution." To the question whether the stars are subject to growth and decay, it is pertinently replied that "we might almost as well ask, Are they subject to the laws of nature?" But with regard to the processes going on in the universe our knowledge is admittedly and necessarily most imperfect. On one point all are agreed. The nebulous state of matter preceded the stellar. But of late years "the consciousness has become more and more insistent that it is not enough to refer stars to nebulae whilst nebulae themselves remain unaccounted for." Theories, therefore, have been formed of the pre-nebular condition of matter, respecting which we may well coincide with the remark of our author that "such efforts to get nearer to an absolute beginning illustrate the incapacity of the human mind to rest finally in any purely material conception." A careful historical account of temporary stars is followed by chapters on the most interesting variable stars, of long and short periods respectively.

The tenth chapter treats of the different colours, and real or supposed changes of colour, in some stars. It is well known that Sirius was long supposed to have changed its colour, and to have been formerly red. Mr. Lynn, however, pointed out a few years ago in the *Observatory* that this was probably founded on mistake, and that the inclusion of it amongst red stars in Ptolemy was really a transcriber's blunder, the epithet *πτώκηψος* evidently not having existed in the copies of the 'Almagest' from which the Arabic translations were made. Miss Clerke regards the case as doubtful, and quotes the expression "the fiery Sirius" from Lord Tennyson, who, however close and original an observer he may be or have been, can certainly not have been an eye-witness of the colour of the star in ancient times.

Through double and multiple stars the transition is easy to star-clusters and nebulae, of which the most interesting specimens are described, and their probable nature and changes ably discussed. It is, perhaps, even now not so well known to the general reader as it should be that the theory (first apparently put into shape by Wright in 1750, and for a considerable time held strongly) that the nebulae are as a class at immeasurably greater distances from us than the bodies which appear to us as stars, forming as it were separate galaxies, has been long since abandoned by astronomers. The fact that clusters of stars and nebulae are in some cases (particularly those of the so-called Magellanic clouds) massed together in a way clearly indicating general connexion first threw doubts upon this hypothesis, which was hopelessly shaken when it was found, on the discovery of ever-increasing numbers of nebulae, that they affected particular regions in the celestial concave, and finally relegated *in limbum* by the revelations of spectrum analysis concerning the constitution of the nebulae. Nevertheless such extensive galaxies may undoubtedly exist; for we know far too little of the nature of the diffusion of the luminiferous ether to be able to say with any confidence how far our sense of sight may carry us into space, for this, to whatever extent aided by the most powerful optical means, can never act except through that medium, and if its

extent be bounded all must be blank beyond.

Miss Clerke goes on to treat of the distances of the stars, stellar proper motion, and the motion of the sun and solar system in space. In this last subject she does not appear to have studied the latest investigations, which place the apex of the sun's way rather in the constellation Lyra than in Hercules. Her final chapter, on "The Construction of the Heavens," will well repay careful perusal; and an appendix gives useful tables of stellar parallaxes and large stellar proper motions.

MESSRS. COOK & SON have published, under the title of *The Nile: Notes for Travellers in Egypt*, a very serviceable little handbook to the principal monuments of the land of the Pharaohs. The author is Mr. E. A. Wallis Budge, of the British Museum, whose name is a sufficient guaranty for accuracy and learning. The aim of a guide-book is expressly disclaimed, yet it is difficult to see in what the distinction consists, unless it be that Mr. Budge's volume is rather more fragmentary and eclectic than the ordinary guides, with which, however, it has most features in common. While still clinging to their Murray and Baedeker and Mariette, the Nile tourists, if they mean to study the monuments, will do well to add Mr. Budge's 'Notes' to the library of their *dahabiya*. They will find an excellent introduction on the sources of Egyptian history, a summary of the principal sovereigns and some of the chief events of their reigns (a fairly complete list of the Egyptian kings is appended, with their hieroglyphic names and transliterations), together with lists of the nomes and modern provinces, descriptions of the ancient and modern inhabitants, a section on the various kinds of writing, specimens of hieroglyphics, a list of three hundred principal signs and their phonetic values, and an excellent chapter on the religion and gods of Egypt. These preliminary notices are followed by a detailed account of the chief cities and monuments of Lower and Upper Egypt, from Alexandria to Wady Halfa, illustrated by numerous plans of temples. The map, by the way, as usual in such cases, does not correspond in spelling with the text. It is needless to say that we have here the results of the latest researches and the correction of the oldest errors, whilst Egyptian names are spelt according to the newest approved method—approved, that is, *pendente lite*, till the next method is discovered. Mr. Budge firmly (and we believe rightly) rejects any notion of the pyramids being built for any astronomical purpose, and maintains that they were tombs and nothing more; but what Mr. Norman Lockyer may have to say to this on his return from his present exploration remains to be seen. On the other hand, Mr. Budge accepts the tradition of the burning of the Alexandrian library by Amr on (as we think) insufficient grounds. Here and there we have a loose statement, as on p. 47, where the height of a good inundation is placed at 41 ft., without stating at what point in the Nile's course it is measured. The remark that "in former days the collection of scarabs at Bilâk was valuable and nearly complete" will recall unpleasant memories to those who know, but will mystify Mr. Cook's tourists. In the account of the various reports made on the feasibility of the Suez Canal it is surprising that Mr. Budge omits to mention the earliest favourable report, that of Capt. Chesney in 1830, which gained him the title of "the father of the canal" from no less a person than De Lesseps himself. The least satisfactory portion of the book is naturally that which deals with the Mohammedan monuments, on which Mr. Budge possesses no special knowledge. His notice of Cairo and her mosques is both

inadequate and inaccurate, *e.g.*, the mosque of Ibn Tūlūn is variously stated to have been erected in Fostāt and in "New Cairo" (a preposterous term), whereas it belonged to neither city. Saladin's walls were not the earliest, but merely enlarged the old Fātīmī walls of Cairo. The mosque of En-Nāsīr in the citadel, the second mosque of El-Ghūrī, and others of equal importance are omitted; and Kalātūn's tomb is not in the Mārīstān, but in a neighbouring mosque. The orthography of Arabic names is at once pedantic and slipshod. In a popular handbook there is no necessity for endless dots and accents, but if they must be employed let them be employed correctly. 'Adil and 'Adīd have a curious look; we miss a doubled *y* in Fayūm; Beduīn, accent and all, is certainly not Arabic; and the *h* termination is represented or omitted according to taste, as Gīzeh, Kantara, Menzālī, Kiblā, and inserted superfluously in Keneh (Kīnā). These are, however, trifles, and there can be no manner of doubt that Mr. Budge has compiled a useful little book which travellers will justly value, not the less, perhaps, because he has eschewed the vain delights and meretricious adorments of style and imagination in order to restrict his attention rigorously to the stern realities of fact.

SOCIETIES.

ROYAL.—April 30.—Sir W. Thomson, President, in the chair.—The following papers were read: 'Cloud Photography conducted under the Meteorological Council at the Kew Observatory,' by General Strachey and Mr. G. M. Whipple;—'The Passive State of Iron and Steel,' Part III., by Mr. T. Andrews;—and 'On the Demonstration of the Presence of Iron in Chromatin by Micro-chemical Methods,' by Dr. A. B. Macallum.

ROYAL SOCIETY OF LITERATURE.—April 29.—*Anniversary Meeting.*—The Report of the Council having been read, the President delivered his address, after which the following Fellows were elected for the Council for the year ensuing: President, Sir P. de Colquhoun; Vice-Presidents, The Duke of Devonshire, Major-General Sir H. C. Rawlinson, Sir C. Nicholson, Bart., General Sir C. Dickson, Sir C. T. Newton, Dr. J. Haynes, Dr. W. Knighton, Lord Halsbury, the Master of St. John's College, Cambridge, and the Duke of Northumberland; Council, Mr. P. W. Ames, Mr. A. Benson, Mr. J. W. Bone, Mr. E. W. Brabrook, Mr. C. H. E. Carmichael, Mr. G. Cawston, Mr. W. H. Garrett, Col. Hartley, Major Heales, Mr. Henniker Heaton, Mr. R. B. Holt, Dr. Douglas-Lithgow, Dr. J. H. Paul, Dr. J. S. Phéné, Mr. H. J. Reid, and Mr. G. A. Tucker; Treasurer, Dr. J. Haynes; Auditors, Mr. I. Abrahams and Baron de Worms; Librarian, Mr. H. J. Reid; Foreign Secretary, Mr. C. H. E. Carmichael; and Secretary, Mr. P. W. Ames.

MICROSCOPICAL.—April 15.—Dr. R. Braithwaite, President, in the chair.—Mr. T. C. White presented three slides of sections of teeth permeated with collodion.—A letter from Mr. J. Aitkin was read, 'On a Spot Mirror Method of Illumination.'—An abstract was read of a paper by Surgeon V. G. Thorpe, R.N., 'On some New and Foreign Rotifera' found on the west coast of Africa, and belonging to the genera *Trochosphera* and *Floscularia*.—Mr. E. M. Nelson exhibited two forms of bull's-eye condenser, one made like Herschel's asplanatic, the other a new and simpler form, being made of two plano-convex lenses. This condenser seemed to answer its purpose admirably, the amount of spherical aberration being only about one-fifth of that which existed in the old forms. Mr. Nelson also read a paper, 'Further Notes on Diatom Structures as Test Objects,' which he illustrated by photographs.—Mr. C. H. Gill's 'Additional Note on the Treatment of Diatoms' was read, the subject being illustrated by photo-micrographs.—Mr. Mayall said the problem Mr. Gill had endeavoured to solve was as to the existence or not of cellular structure in diatoms extending through their substance, and he sought to demonstrate this by making chemical depositions which would probably fill up the cavities sufficiently to be distinguished by the microscope. Mr. Gill's observations were of great interest because he had experimented with the definite purpose of testing a special point, thus applying to microscopy what Herschel would have termed an "experiment of inquiry"—a direct questioning with nature on a point that had hitherto been regarded as beyond the sphere of experiment.

SOCIETY OF ENGINEERS.—May 4.—Mr. J. W. Wilson, jun., V.P., in the chair.—A paper was read by Mr. C. C. Carpenter 'On Modern Coal Gas Manufacture.'

ROYAL INSTITUTION.—May 4.—Sir J. C. Browne, Treas. and V.P., in the chair.—The following Vice-Presidents for the ensuing year were announced: Sir F. Abel, Sir D. Duckworth, W. Huggins, D. E. Hughes, Hon. Roller Russell, and B. W. Smith; Sir J. C. Browne, *Treasurer*; Sir F. Bramwell, Bart., *Hon. Secretary*;—Profs. E. Becquerel, M. Berthelot, A. Cornu, E. Mascart, and L. Pasteur, of Paris; R. W. Bunsen, of Heidelberg; H. L. F. von Helmholz, A. W. Hofmann, and R. Virchow, of Berlin; P. Cooke, of Cambridge, U.S.; J. D. Dana and J. W. Gibbs, of New Haven, U.S.; S. Newcomb, of Washington, U.S.; S. Cannizzaro and P. Tacchini, of Rome; J. Thomsen, of Copenhagen; T. R. Thalen, of Upsal; D. Mendeleef, of St. Petersburg; J. C. G. de Marignac, of Geneva; J. D. Van der Waals, of Amsterdam; and J. S. Stas, of Brussels, were unanimously elected Honorary Members in commemoration of the centenary of the birth of Michael Faraday (born September 22nd, 1791).—Dr. F. Semon, Messrs. C. Davis, J. D. Fletcher, and F. A. White were elected Members.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—May 5.—Mr. P. Le Page Renouf, President, in the chair.—The following papers were read: 'Tales of the Westcar Papyrus,' by Mr. P. Le Page Renouf;—'A Bilingual Papyrus (Demotic and Greek) in the British Museum,' by Prof. E. Revillout;—and 'Haran in Mesopotamia,' by Mr. W. F. Ainsworth.

MEETINGS FOR THE ENSUING WEEK.

MON. Surveyors' Institution, 8.—'State-Created Small Holdings,' Mr. W. G. Rollinson.
—Victoria Institute, 8.—'Stones of Ancient Egypt as used for Inscriptions, Buildings, &c.', Sir J. W. Dawson.
—Geological, 8.—'The Benue and its Northern Tributary, the Kibbe,' Major C. M. Macdonald.
TUES. Royal Astronomical, 8.—'Bacterin,' Dr. E. E. Klein.
—Photographic, 8.—'Photographic Methods of obtaining Polychromatic Impressions,' M. L. Vidal.
—Colonial Institute, 8.
—Civil Engineers, 8.
—Society of Arts, 8.—'Glass Painting,' Mr. H. A. Kennedy.
—Anthropological Institute, 8.—'Origin and Sacred Character of certain Forms of Ornament in the South-East Pacific,' Mr. C. H. Read.
WED. Society of Arts, 8.—'Fast and Fugitive Dyes,' Prof. J. Hummel.
—Huguenot, 8.—'Annual General Meeting; President's Address.'
THUR. Royal Institution, 8.—'Recent Spectroscopic Investigations,' Prof. Dewar.
—Royal, 8.
—Society of Arts, 8.—'Description of the Growing Uses of Tussus Silk in the European Textile Manufactures,' Mr. T. Ward.
—Electrical Engineers, 8.—'Discussion on the following Papers: "Some Effects of Alternating-Current Flow in Conductors having Capacity and Self-Induction" and "Points connected with Mains for Electric Lighting.'

FRIDAY, 8.—'Functions determined from their Discontinuous Boundary Lines,' and 'On a certain Riemann Surface,' Prof. W. Burnside; 'On the Disturbance produced by an Element of a Plane Wave of Sound on Light,' Mr. A. B. Basset; 'Relations between the Divisions of the First 4 Numbers,' Dr. Glaisher; 'Wave Motion in a Heavy Heterogeneous Liquid,' Mr. A. E. H. Love.
—Astronomical, 8.—'The Old Irish Church,' Prof. Julius von Pfugk-Hartung.
FRI. United Service Institution, 3.
—Photological, 8.—'On Inscribed Vases,' Mr. T. Ely.
—Royal Institution, 8.—'Crystallization,' Prof. G. D. Liveing.
SAT. Royal Institution, 8.—'The Artificial Production of Cold,' Mr. H. G. Harris.

Science Gossip.

THE following fifteen candidates have been selected by the Council of the Royal Society to be recommended for election into the Society. The ballot will take place on June 4th, at 4 P.M.:—Mr. W. Anderson, Prof. F. O. Bower, Sir J. Conroy, Prof. D. J. Cunningham, Mr. G. M. Dawson, Mr. E. B. Elliott, Prof. P. F. Frankland, Mr. P. C. Gilchrist, Dr. W. D. Halliburton, Mr. O. Heaviside, Mr. J. E. Marr, Mr. L. Mond, Mr. W. N. Shaw, Prof. S. P. Thompson, and Capt. T. H. Tizard.

MESSRS. OLIVER & BOYD are going to publish 'An Introduction to the Diseases of Infancy,' with coloured plates, by Dr. J. W. Ballantyne, of the Edinburgh School of Medicine, in which the attempt has been made to found, on the sure basis of anatomy and physiology, a rational conception of the differences which exist between disease as it occurs in the infant and as it is met with in the adult.

THE planet Venus continues to be a morning star throughout May, passing from the constellation Pisces into Aries about the middle of the month. Mars is in Taurus, and only visible (which he will gradually cease to be) for a brief interval after sunset. Jupiter is a morning star, in the constellation Aquarius; on the 30th inst. he will be in conjunction with the moon, then

in her last quarter. Saturn is stationary in the constellation Leo, and will set by the end of the month soon after midnight. A transit of the planet Mercury over the sun's disc will take place to-morrow morning, May 10th, but only the last part will be visible in Western Europe, the sun rising at Greenwich about half an hour before the egress. Over the greater part of America the ingress will be visible; as will the whole phenomenon in Eastern Asia and the islands of the Pacific Ocean.

FINE ARTS

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—The ONE HUNDRED and FIFTEEN-YEAR EXHIBITION is NOW OPEN.—3, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s.

ALFRED D. PRIPE, R.W.S., Secretary.

HANOVER GALLERY.—47, New Bond Street, W.—EXHIBITION of WATER COLOURS by Dutch Artists, under the patronage of H.R.H. the Duchess of ALBANY; also Works by Rosa Bonheur, Corot, Troyon, Dupré, Diaz, Daubigny, Isabey, Cazin, Rousseau, Madrazo, Courbet, Millet, &c.

'VIVE L'EMPEREUR!'—This great PICTURE, by ÉDOUARD DELAELLE, measuring 16 ft. by 13 ft., is NOW ON VIEW. It represents a charge of the 4th Hussars in the presence of Napoleon, and shows the Emperor on his horse, with his pictures ever painted. The GOUPIL GALLERY—Boussod, Volland & Co., 116 and 117, New Bond Street.—Admission, 1s., from 9 till 6.

EARLY ENGLISH SCHOOL—SHEPHERDS' SPRING EXHIBITION includes choice works by Sir J. Reynolds, Gainsborough, Romney, Constable, Crome, Stark, Vincent, Hogarth, Morland, Wilson, Bonington, &c.—Shepherd Brothers, Gallery, 27, King Street, St. James's Square.

THE NEW GALLERY.

We have already criticized at length the two large and important works—the one in oil colours, the other a water-colour drawing—of Mr. E. Burne Jones; the 'Earth-rise from the Moon' of that artist's son; 'The Deluge' of Mr. Watts; and the various contributions of Mr. C. E. Hallé. Mr. Alma Tadema's *Love in Idleness* (No. 96) occupies so distinguished a position in the gallery, and is in itself so characteristic and interesting, that it may next claim our attention. Begun upon a clean canvas the day after the painter sent two new works to Burlington House, and finished less than a month later, this unusually large and brilliant picture is a fine specimen of forthright execution of an extraordinary sort, quite impossible to any but an able and energetic master, possessed of all the resources of design. The scene is the summit of a lofty terrace overlooking a calm blue sea, which deepens in colour from the pale yellow of the shallow shore to the horizon, where it cuts distinctly against the sky, except where, flashing back the sunlight from its white cliffs, an island rises from the dark water. Resting on rugs and cushions spread upon a pavement of coloured marbles, porphyries, and mosaics, two comely damsels of ancient Rome appear to be musing in silence while the soft, shadowless light of evening fades from the terrace. The ladies are close to a fountain, whose clear water is just rippled by tiny murmuring jets discharged by dolphins at the angles of the pedestal in the centre of the basin. The attitudes of the figures are as graceful as they are natural and new; the faces, the beautiful limbs, the soundness and morbidezza of the round and full contours of the day-dreamers are worthy of the artist, although the modelling and finish of the flesh painting are not carried quite so far as usual. Among the fascinating portions of this capital picture are the marble terrace wall which faces us, and its sculptures in bas-relief half merged in the soft shadow. The better figure is that of the lady on our left. It is throughout distinguished by style, from the treatment of her face, the draughtsmanship of her head and feet.

Mr. Poynter's *Knucklebones* (11), also a classical scene, is a much smaller work, less luxurious, yet equally charming and brilliant, as characteristically original, and even more closely inspired by the antique. Two naked girls are seated upon a mosaic pavement in an open gallery at the side of a bath filled with clear water, upon whose surface is seen a shimmering

reflection of the outer sky. One of them sits in the semi-Oriental, semi-Greek fashion, resting on her toes and with both knees bent under her; the other girl has just tossed the bones from her knuckles in the way which terra-cottas and sculptures prove to have been in vogue from the archaic times to the latest days of Rome; with an outstretched forefinger she cries out a number to her antagonist. Although the surfaces of these figures are not particularly smooth nor highly wrought, the drawing is learned and good, their attitudes are true to the life and to the spirit of the game. Technically the finest part of the whole is the representation of fair and plump flesh in a cross light, the one side being warmly illuminated by reflections from the interior of the room, the other side with cooler tones. Among the most highly finished parts of the picture are the *giallo antico* columns on each side of the group. The flesh of a third girl, who has dozed off to sleep on a bench behind the gamesters, harmonizes admirably with the pale purple mantle on which she sits. The mosaic pattern on the floor is obtrusive, and a simpler design with little or no emphatic black would have been better. In the South Room will be found two masterpieces by Mr. Poynter that no one ought to overlook. They are finished to what artists call a velvet surface, and are called *The New Barn, Sussex* (215), and *Playtime* (219), the latter by no means a happy title for a glowing, sunlit landscape, with a group of red-roofed houses in the middle of a Sussex down, and trees seared by the summer heat. No. 215 depicts cool light on a rising down and its dusty swards; there is exquisite drawing in the contours of the road which retreats from the front to ascend with many a devious line the flank of the hill, dividing there to pass beyond its crest. Indeed, the foreshortening of this road is, perhaps, the most thorough piece of draughtsmanship, pure and simple, in the gallery.

Though quite as laborious, Mr. Strudwick's *Elaine* (17) is, technically speaking, the antithesis of Mr. Poynter's contributions. The scene is the interior of the maiden's tower-chamber, where she guarded and studied the shield of Sir Lancelot. She is attired in ivory-like white, and is seated upon a coffer. The escutcheon hangs before her upon a *prie-dien*. Sweet and beautiful, but somewhat manne and passionless, she looks more pleasing than impassioned, and her attitude is not more marked by depth of feeling than her expression. These elements, no less than the draperies, accessories, background, architecture, and other details of the picture, have been laboured to the utmost of a stippling method of execution, which is as conventional as it is weak and unreal, and much less complete and studious than its smoothness would suggest. The monotony of brown in the half tints, and the lack of realism in the light and shade of this puzzling and insincere work, are as artificial as the design is sentimental and devoid of fire. We are quite willing to accept the conventions Mr. Strudwick or any one else may please to adopt, but, doing so, we must needs demand they shall want neither "go" nor the genuine and sterling accomplishments which are conspicuously absent here.

While Mr. Strudwick over-refines, Mrs. A. L. Swynnerton shocks the taste of her observers with a *Cupid and Psyche* (161) such as the world never saw before. The face of Psyche is of a vulgar type, the features are coarse and "blubbered." She has a mean air; her flesh is without the sweetness, evenness, or purity of youth, and her feet are big, ill formed, and swollen. The left leg of Cupid is simply dislocated, and his flesh no better than that of his mistress. Mrs. Swynnerton had better leave classic legends alone, or else paint satyrs and fauns.

The *Lamp-Cleaners* (12) of Mr. H. S. Tuke, sailors at work on the deck of a steamer, is at least ten times bigger than its merits

or its subject demanded. Colours that are brought into harmony by the omission of all that are bright, clean, and pure, and a scheme of light and shade where neither brilliancy nor forceful shadows have been attempted, do not belong to an ambitious sort of art. Accordingly we fail to see why so much of nature as the subject embodies finds no place in a picture where half the difficulties of art are evaded, where the technical result is negative, and where there is nothing agreeable in the outcome at large.—Mr. Wontner's *Lorna Doone* (36) probably got that name for the want of a better; it gives cleverly, in portrait-like fashion, the characteristics of a beauty whose wax-like carnations and smooth flesh, indicating lack of strength in the painter, are defects in artistic eyes. Brightly painted, the work is otherwise pleasing; the colours of the dress remind us pleasantly of the old Dutch school.—Prof. Costa appears as a figure painter in the little interior with a child seated on the floor, which he calls *Some of my Studio Properties* (40), where the rich opalescence of the dress goes finely with the full, deep tones, duly harmonized, and powerful tints of the surrounding carpets and *bric-à-brac*.

The strange figure of an unlovely damsel dressed in white, and stuck, like a lay-figure, upright on a bench and flat against a wall of old oak panelling, which Mr. J. S. Sargent calls a *Portrait* (56), has a quaint visage and odd air, bewildering to the uninitiated, and not recommended by any grace natural or artistic. The lank hair of dead brown colour descends without the mitigation of a curve or gleam of light upon the square-set shoulders; the somewhat raw flesh is rather harshly modelled and painted with crude carnations. The arms are exactly alike, while the lean and reddish fingers are somewhat ungracefully linked in the lap of the figure; the feet match each other upon the salmon-coloured carpet. There is no smile in the fixed eyes nor on the set lips of the mask-like face. All the animation, elegance, movement, beauty of line and form, which art loves, seem to have been beyond the purview of Mr. Sargent while he was struggling to attain the one object of his ambition, the pure and shell-like semi-transparency—clean cut and solid as sculpture in pale-green Pentelican marble, with the subtlest sub-tint of silver—of the drapery, its brightness and self-consistency. Here is a triumph indeed, the achievement of which makes us wonder why, if Mr. Sargent does not care to succeed in more than one thing at a time, he does not combine all he can do in one picture. Of course he may have a good deal to learn about draughtsmanship, to say nothing of those beauties of form and surface which have been the study of the greatest masters. However this may be, it is not unfair to ask, Why be content with anything so lifeless and so hard, so lean and so lank, as this queer 'Portrait'?

The Lost Comrade (87), by Mr. A. Lemon, Gaulish riders finding the corpse of a comrade amid the bushes and stones of a moor, is a weak reflection of the mood and technique of M. Luminais; the landscape, with Mont Valérien in the distance, though redolent of the lamp, is the best part of a picture which has more of the vices than of the virtues of the venerable French romantic painter.—Quite the opposite of this is Mrs. Alma Tadema's bright, rich, and solid little home-scene called *Fireside Fancies* (92). The details are delightfully painted and harmonized in breadth of colour and softness of a strong yet clear effect.—*The Circe* of Mr. J. W. Waterhouse (153) depicts the witch enthroned in front of a mirror (a dramatic incident well employed), holding up her cup and rod as if before her victims, several of whom crowd in bestial guise round her seat. A somewhat commonplace woman, most like an English courtesan or a dissipated actress, dressed in black and depicted in an attitude which does not betray the slightest passion, does not suggest the weird tragedy of

Circe, or depict anything more than common witchery. The execution of this painting, thin, dextrous, and yet timid, is deficient in research and solidity. Still there are many clever points about the work.

There is witchery of another sort in Mr. W. B. Richmond's "Amor omnia vincit" (176), where at a bath-side stands naked Venus attended by the richly clad Graces. Sunset glows between the ruddy stems of huge cypresses ranged behind the group. All the upper portions of the figures "glow with aerial gold"; the ivory-like carnations and slender yet majestic form of the goddess, the massed chestnut of her tresses newly bound with a fillet, the ruddy embroideries of the Graces' mantles, and the white robes that they hold in their hands for the use of Venus are splendidly illuminated, so as to tell delightfully against the pale turquoise of the evening sky in which the full moon rises over the sea. The voluptuousness of the picture belongs to its subject, and adds many a charm of colour, light, and chiaroscuro to Mr. Richmond's treatment of the scene. This work, although "hot-pressed" and artificially fervid, is in many respects beautiful and pregnant with the best ideas of a highly accomplished artist. The more is the pity that Venus has such legs as no goddess proud of her ankles would own. We cannot tell why the head of the kneeling Grace is so small, nor why all the eyes are preternaturally big.—In *The Bells of San Vito* (246) Mrs. E. De Morgan is responsible for one of the most surprising freaks into which idolatry of Mantegna ever betrayed a lady who had hit upon a capital subject. The story is that a Bacchante "came from the past into the present, and revisited Bellosuardo, near Florence, in 1890, but was scared away by the clang of the church bells." Accordingly, a haggard and elderly woman is depicted executing a sort of dance upon the sward amid the vines near the church of San Vito. Her attitude is not without spirit, but is as devoid of grace as her face is of beauty and her figure of elegance. Nothing explains why the feet are so uncouth and out of proportion, unless it be that nearly every joint of the figure is dislocated, every limb ungainly and angular, and the drapery such as exists only in the artist's imagination. It is impossible not to respect the enthusiasm which led Mrs. De Morgan to take so much trouble with the vine leaves, while it is equally so not to marvel at the waywardness which was satisfied with the delineation of such a face and such hands and feet as these. The absurd perspective of both kinds is due, doubtless, to a mistaken enthusiasm for a noble old master, and merely travesties the technical shortcomings of his age. There are more freaks of this kind in the New Gallery than its friends wish, not fewer than its enemies desire. Ranking ourselves with the former, we have selected as examples only one or two eccentric pictures where many not less open to ridicule, but much duller, are discoverable. With this end our notes on the figure pictures proper, and we turn to some of the more remarkable portraits.

The first of them in the Catalogue is the Hon. J. Collier's *Miss N. Welby* (2), the three-quarters-length, nearly life-size figure of a lady in a Norma-like dress. The expression on her worn and wan features is sad, but probably we ought not to take it seriously, because it is Mr. Collier's wont to make his young ladies look sad. Nevertheless the straightness of the lady's arms and the slenderness of her form indicate depression, if not sorrow. It would have been better to have had the head only, which is nicely painted and not in Ophelia's mood. *Miss Mabel Pollock* (19), though dressed in black, looks like an animated and healthy English damsel, and her roses and bright eyes assort well with her sables and dainty hat; a spontaneous and graceful

example, this is Mr. Collier's best portrait—although *Rudyard Kipling, Esq.* (192), is expressive and cleverly painted—and we are inclined to think it his best picture.—There is spirit in the design and expression of Mrs. A. L. Swynnerton's *Maurice, Son of E. Powell, Esq.* (27), a little boy in green; but they are sadly marred by coarseness in colouring, modelling, drawing, and handling throughout, the hands being like the fins of a seal. Why does Mrs. Swynnerton not learn to cultivate art's graces?—Mr. Orchardson's *Prof. Nichol* (50) is painted in his florid, unsubstantial way. It is rather thin in every respect, but greatly redeemed by an animated expression and clear flesh colour.—*Mrs. Reckitt* (73), by Mr. W. Llewellyn, a life-size, whole-length standing figure in two greens, is graceful, simple, and spontaneous, and but a little harder than it need be.—*Mr. Alma Tadema's Agnes, Daughter of H. S. Marks, Esq.* (131), is a gem of brightness and rich colour.

Mr. W. B. Richmond's *Miss Lewis* (142), a life-size figure, in a light green dress, holding a lily in her lap, and placed against a background of embroidery, has a charming subject of an unusual type, and suggests, but does not realize, an idea of much beauty and originality, conceived with admirable taste. Justice is not done to the theme in the bad drawing of the ungraceful arms and hands, the monotonous, but not clear carnations, the somewhat empty forms of the flesh, the quite inexplicable drapery of the torso, and the incomprehensible disproportions of the body, legs, and arms—which, by the way, appear to be quite unconnected. The *Lady A. G. Lennox* (173) is by the same very clever artist, who has attired his sitter in deep bronze-green. The face is intelligent, but, if Mr. Richmond is to be trusted, it is rather quaint than fair. Still this is a much better picture than No. 142, and, as to the colour, rich, tasteful, and artistic. The pose is capital.—The *Duchess of Portland* (183) has been represented by Mr. J. J. Shannon as a lady “beautiful exceedingly,” but of portentous length, and furnished with hands whose size is out of keeping with the extreme tenuity of her waist; the pose is stiff as well as rigid, and the lady's face, obviously a very beautiful one and full of character, is simply a mask of which the lips seem a little out of drawing. The picture as a whole is in fair keeping, and, though badly drawn and disproportioned, it is good and original in colour; at present it looks a little dry. Varnish will by-and-by remedy this defect, and time will give warmth to the whites.

The landscapes here are exceptionally interesting, varied, and numerous. Mr. E. Parton in *November* (1) has depicted, with delicacy rather than brightness, a row of birches, with scanty autumnal foliage, between whose slender trunks we see a narrow stream and a French village embosomed amid trees; a little grey and flat, it is, the sky especially, tender in colour. The *Close of the Day* (170), by the same painter, is one of the best works here, and displays rare sympathy with nature and the subject, a level, verdant plain, and a sky of extreme loftiness nearly covered with clouds that are like snow, piled in grand masses from the horizon to the zenith, and broken only where the thin sickle of the new moon looks through. A most poetic and impressive motive is distinctly brought out in the tranquil solemnity of the shadowed plain.—*Kings of the Forest* (4), by the late Mr. Keeley Halswelle, is a confused sketch, not a picture, on a needlessly large scale, of felled trees on the bank of a river; the rainy sky is better than usual, but the standing oak is the best part.

Of quite a different stamp are the strong and splendid sea pieces of Mr. H. Moore, of which the first we come to is *Morning Bright* (6), a masterly study, replete with beauty and colour, painted with great solidity and an amount of

knowledge that is rare indeed. The artist has depicted the rapid rush of the weltering sea when the tide is running against a quick rather than strong breeze. Far off are the white English cliffs; a yawl is scudding before the wind in the middle distance. The spaciousness of the scene is perfectly indicated; the dark, sapphirine blue of the waves, their breaking crests, and the way in which the sky is reflected by the ever-shifting hollows of the billows leave nothing to be desired. Quite equal to this is its pendant, *Light Showers, Channel* (16), a “counterfeit presentation” of intensely glowing sunlight on the bluest of seas and while the waves are less strong than those of ‘Morning Bright.’ The hollows glitter in golden reflections from a sky saturated with light. The student will enjoy the semi-transparence of the water, its darker depths, and the clouds flushed with the sun. The picture is as broad and simple as it is brilliant and pure.—No. 23 is a view of the Thames by Mr. S. Bird. The crowded Pool is represented without the least appearance of breadth, movement, massing of forms, or light or shade. The very grime—to say nothing of the broken wealth of tints and reflections in the water, which have often afforded opportunities for fine art to Turner and other painters—is not here. The craft are far from thoroughly well drawn, although a lighter tax on few draughtsmen, and a barge is not difficult. Worse than this, they do not look heavy, while the monotonous granulated surface of the picture throughout is a departure from nature it is hard to account for. We hope that Mr. Bird in quoting Spenser's line about

The noble Thame, with all his goodly train,
does not fancy the poet alluded to the barges here depicted.—In the *North Side of St. Jean-au-Marché, Troyes* (24), a building Mr. Rooke has more than once represented in Pall Mall, he has delineated, with sympathy for their quaint seventeenth century characteristics, a line of old French shops; but the work is a little heavy and wants light.—Mr. J. D. Adams has painted *A Scotch Bull* (25) in a landscape with spirit.—*A Frosty Sunrise in the Marshes* (30) is Mr. Boughton's best picture, but still rather painty. More sincere and thorough than Mr. Boughton's works commonly are, it has thus become more refined and pure. But for all that it will not bear comparison for a moment with the sincere little picture hanging near it, which Mr. C. P. Knight calls *A Tranquil Evening at the End of October* (31), a rich and broad example full of colour and sentiment. *On the Breezy Downs near lulworth* (121) is good in colour and strong, yet the tints do not seem to be quite clean. *The Estuary at Low Water* (303), by the same artist, is a choice study of the mouth of the Taw and Torridge. The effect is full toned and richly coloured. The sky is capital, and as a whole the work is admirable.

Among the best landscapes here are Mr. D. Murray's contributions, one of which needs only to be a little clearer and, in some of the half tints, freer of paintiness to be all that can be desired. Apart from this these instances are not so choice as those by the same artist which are now at the Academy. The most important is *Season of Mists and Mellow Fruitfulness* (39). We are looking over a newly reaped headland where the stacked corn sheaves are half illuminated by the low sun, and half lost in the cooler shadow that is creeping up, while through a screen of trees and in gaps on the other side a wide champaign, athwart which bluish mists are drifting, occupies, along with a bridge and a meandering lowland river, the mid-distance. The sky is first rate, and the whole a fresh and new subject excellently painted. The smaller *Ferry* (177) is a brighter, richer, more deeply toned, and warmer example.—*The Winter Sun* (62) of Mr. J. W. North depicts a thicket in its latest

russet dress, with ruddy herbage and a vaporous sky saturated with rosy light. It is soft and broad, it abounds in delicate tints, and it is harmonious and tender.—*The Springtime* (71) of Mr. R. Noble, trees in blossom, is bright and fresh; the atmosphere is pure. The painter possesses a crisp, neat touch.—On a technical level with this work may be placed M. C. Verner's *A Bit of Wood* (76), a capital and rich picture of pines and autumnal herbage.—*The Surrey Village* (77) of Mr. W. E. Hine deals pleasantly and solidly with houses by a wood in calm autumnal air charged with sunlit mist, the whole being drawn with a firm broad touch.—Mr. M. Hale's *On Pattenham Common, October* (78), is an able picture of a calm pool in front of some lofty downs. It is most delicate and sound.—*The Pisan Mountains* (79) of Mr. M. R. Corbet is a capital example of that modern classic strain for which we are indebted to Prof. Costa and the painter. It presents, in noble and simple masses, a choice scheme of design, replete with beauty in effect and colour as well as grand in its breadth and marked by a profound sentiment of repose. We have in front the glowing marsh, a wilderness of flowers in a sunlit plain, edged with tamarisks; beyond, the river, and yet further off the blue hills half obscured by a veil of bluish mist, and, through this, rosy and purple touches on the ridges and in the hollows. The sky is one of the most beautiful elements in the work. No. 94 is *A Study* by the same painter.—*Where the Daffodils Grow* (88) is a pretty and tasteful work by Mr. E. W. Waite.—Mr. W. Padgett's *Hurried Clouds on the South Downs* (90) is a good and original subject, painted with refinement of colour and touch.—Mr. C. N. Hemy's *Trout in the Eel Reeve* (99) is bright, rich, solid, and strong, and the colour is richer and clearer than usual.—*Convolvuli* (101), by Mr. A. F. W. Hayward, white blossoms in a tall glass, is one of the few beautiful flower pieces in this gallery, where, by the way, we wonder never to meet with the charming art of that modern master in flower painting M. Fantin-Latour.

Mr. H. Macallum's *Fishermen of Positano* (102) is an opera scene rather than a picture proper, and the sunlit waves are pigments almost without modelling or drawing.—*On the Loire* (103), by Mr. R. W. Allan, depicts impressively a sky crowded with heavy clouds.—The Earl of Carlisle's *Fort at Bocca d'Arno* (107) delineates with true and characteristic sentiment a piece of water, rugged trees set in dark russet and green, and the ruddy tower of the fort glowing in the sun: a picture full of light.—Mr. J. R. Oldfield sends *The Waning Day* (109), which is very soft, pure, and true to nature.—Mr. A. Hughes's *North Cornwall* (118) is a bright sketch of a rock-strewn headland overlooking an intensely blue sea.—Grave sentiment marks the Campagna landscape of Prof. Costa called *A Tomb on the Via Latina at Sunset* (122). Still it is a comparatively unimportant example of the artist. The foreground is spotty.—One of the most beautiful English landscapes is Mr. C. W. Wyllie's *Midsummer* (126), a large upright picture giving a view of the shining surface of the Thames, many quaint, rude, old red-brick houses with picturesquely bay windows, and glowing sunlight of the richest hues on willows, fly-boats, and black barges. One of the last, moored at the bank, has her enormous mast raised on high to form a conspicuous element of the composition. Most charming is the splendid surface of the stream, a real treasury of vivid, yet delicate hues subtly combined, and rich in light of the softest and purest.—Mr. Boughton's “*The Winter of our Discontent*” (133) is a snow piece with two figures. There is some nice painting in the whitened plain; the work has good aerial qualities, unusual clearness and finish of touch.—*The Daphnis* (140) of Mr. A. East has much tender painting and a good deal of delicate colouring and light softened and purified.

Mr. Nettleship has surpassed himself in energy of design in the so-called *Flood* (145). Here full use has been made of the dramatic incident of a lioness afloat with her cub and a monkey upon a tree trunk, which a swift glassy torrent has uplifted and now sweeps to destruction. Three eagles circle round the crouching beasts, and threaten them with beak and claw. The birds, the best part of the picture, are admirably designed and drawn.—There is a good and pure sky in Mr. R. T. Waite's *Open Fields* (146).

One of the best landscapes of the year has come to this gallery from Mr. Adrian Stokes, *The Setting Sun* (157), two cows on a headland in glowing evening mist. One of them rests in the meadow, the other stands to be milked by a maid sitting at her side. It is very broad, fresh, homogeneous, and beautifully true. The track of the sun's light reflected from the sea through the vapour is a subtly given and most original passage of art, and the whole charms every one accustomed to fine landscape and fascinated by an original and highly artistic treatment. In several respects this is a leading picture of the year, and more than confirms our predictions of the great value and rapid development of Mr. Adrian Stokes's art.—The broad and powerful *Poppies* (217), standing in an old Japanese bronze vase, is a fine example of style and able brush play. It lacks brighter illumination and more lustrous colours, but the execution of some of the petals, their tenuity, semi-transparency, and papery textures, their drawing and modelling, are simply admirable. It is by Mr. A. Parsons, whose *Somersetshire Hills* (199) ought not to be overlooked by any one seeking for really fine art.—Lady Lindsay's *Fishermen's Cottages, Overstrand* (229), is true to nature and very good in colour. The intensely varied surface of the distant sea could hardly be better. Lady Lindsay never painted a landscape so well before.—There is much originality as well as powerful perception of nature, not without certain exaggerations, in Mr. W. Padgett's *Winter Afternoon, Isle of Wight* (237), and its antithesis *Bright Autumn, near Hastings* (241).—We notice among the mediocrities and crudities of the Balcony Mr. T. Fripp's excellent *Wingfield Castle* (274); Mr. J. Orrock's masculine and artistic *On Cardross Moss* (284); Mr. C. Earle's *Winter Morning in the Campagna* (291); Mr. H. Hine's *Lincoln from the Witham* (292); Mr. H. Marshall's *January, 1891* (319); Mr. E. J. Poynter's *Mrs. H. Taylor* (328), a drawing in red chalk; and Mr. E. R. Hughes's *Miss D. Arden* (330).

THE SALON OF THE CHAMPS ÉLYSÉES.

(First Notice.)

SEVEN HUNDRED pictures fewer than last year have been hung this year in the Salon of the Champs Élysées.

The privilege until now accorded to medalists of the preceding exhibitions, to present their canvases for admittance without undergoing the examination of the jury, has been suppressed, and exhibitors are naturally annoyed at the new regulation. The numerous rejections have cleared the ranks of the exhibitors, but unluckily without sensibly raising the standard of the exhibition.

The public has fewer rooms to examine, yet the general impression which it carries away remains much the same. The schism which has been produced among the artists has very much impoverished the Salon of the Champs Élysées, and the painters of talent who have emigrated to the Champ de Mars have never been adequately replaced.

The managers of the Salon have taken advantage of the diminution in the number of paintings received to apportion better places to the drawings, water colours, and engravings, which until now have been relegated to remote galleries where visitors did not always go to look for them. Engraving has

especially gained by this new arrangement. This section is particularly interesting, as for many years there has been a great amount of talent and good work expended in this branch of art to maintain the old reputation of the French school of engraving. A large room has also been turned into a promenade. It is beautifully decorated with old Gobelins tapestry, lent by the Garde-Meuble. The organizers of the exhibition appear to have thought that in providing more comfort for the public they would dispose it to more indulgent criticism!

The historical painters seem to have vied with each other this year in sending in immense canvases. One of the panels of the great Entrance Hall is almost entirely occupied by a painting by M. J. P. Laurens, *La Voûte d'Acier* (957), ordered by the city of Paris for the decoration of the Hôtel de Ville. The subject of the picture is the arrival of Louis XVI. at the Hôtel de Ville on July 17th, 1789. The king, in a pearl-grey silk coat, has just descended from his gilded coach. He is received at the foot of the steps by Lafayette and Bailly—the latter offers him a tricolour cockade. The sheriffs, ranged on the stairs, form with their crossed swords the "voûte d'acier" under which the king is to pass; their black costumes form a marked contrast to the bright-coloured coats of the gentlemen who follow Louis XVI., and to the red and blue uniforms of the officers of the Guard. The windows of the houses are filled with spectators, and at the further end of the Place one sees the crowd kept back by the National Guard. The arrangement of the picture is simple and the composition good, but the general aspect is cold, and the scene altogether a little wanting in movement and life. The painter has evidently tried to avoid those sombre and strongly marked shadows which are prevalent in his ordinary style. He has lost something of his quality as a colourist, and notwithstanding the attempt to introduce light largely into his picture, the effect of the work is gloomy, and awakens no special emotion.

M. Rochebrune has confined himself to ancient history. *La Mort de Babylone* (1417) is the last episode in Belshazzar's feast. Dawn is breaking in a vast hall, the decorations of which are copied from the Assyrian Gallery at the Louvre. Men and women, stupefied by excess, lie in the midst of the débris of the feast. Through a large open window the Persian army can be seen in possession of the recently surprised town, and forcing the casements of the palace. There are grand qualities in this picture, on which M. Rochebrune has been engaged for the last three years. There is plenty of colour and light. Some parts are strongly painted, but the composition is wanting in unity. The eye loses itself in a heap of glittering stuffs and naked bodies, and is no longer interested in spite of all the talent which the artist has expended on a work which gives one rather the impression of a transformation scene than of an historical episode.

M. Gervais has taken for his subject a Christian legend, *Les Saintes Maries* (704). The Catalogue gives the text from which the painter has gained his inspiration: "Sent adrift in a disabled vessel, they are miraculously stranded on the shores of the Provençal marshes." A wreck in the reeds; three female figures almost nude, but modest in their nudity, one standing at the prow, another kneeling at the foot of the mast, the third stepping from the boat; flat shore, an expanse of very blue water, and a brilliant sky, traversed by a covey of flamingoes with crimson wings—such is the subject, treated with considerable art and good taste. The chaste modelling of the female figures, which the rising sun envelopes with a warm glow; the expression of their faces, the light and repose spread over the very simple scene, impart a charm to this composition which brings M. Gervais well to the front.

M. Checa, whose 'Une Course de Chars' was

the sensation of the last Salon, has not, I observe, gained the same success with the large canvas which he exhibits this year, *Les Huns* (343), a horde of warriors of terrible aspect, who, having just pillaged a town, precipitate themselves in a furious gallop along a dusty road which skirts a range of purple mountains. There is movement and light in the scene, but the execution is feeble, and the picture on the whole offers little of interest.

At the commencement of his career M. Bonnat, after the success of his little *Italiens*, attempted to paint a man struggling with a lion. The work was scarcely sketched when he seems to have taken a horror of it; he has taken it up again after some twenty-five years, and thus it comes about that in this year's Salon we have *La Jeunesse de Samson* (181). The lion is treated in too unnatural a manner, but Samson is a most attractively painted figure. In it the master has incorporated all his strongest and most telling painting. If one is sometimes obliged to accuse him of bringing into the execution of his portraits a rather brutal sincerity, this vigour of touch is, on this occasion, singularly appropriate to the subject which he has chosen. M. Bonnat has sent to the Salon as well as his 'Samson' the *Portrait de Madame A. C.* (180), standing, in a dress of white satin, with a mantle of pale grey satin lined with yellow thrown over one shoulder. One sees too often this arrangement of drapery, which M. Bonnat and Carolus Duran seem specially to affect; but this portrait is beautifully modelled, and the materials are treated with a very broad and powerful touch.—In a style altogether different, and far more restrained, the *Portrait de Mlle. Brandès, du Théâtre du Vaudeville* (340), by M. Chartran, is a charming piece of work. On a small canvas the young actress is painted sitting at a table, in a very simple dress of black silk with wide lace sleeves open to the elbow; the face, very finely treated, is full of *esprit* and life. This little picture is quite exquisite.

It is long since M. Jules Breton exhibited a picture as interesting as *Le Pardon de Kergoat* (227), which recalls 'La Procession dans les Blés' in the Luxembourg Gallery. Into a canvas of a yard square he has contrived to introduce quite a crowd of figures wending their way towards an old church half hidden among large trees. A number of old Brittany peasants with flowing locks head the procession, carrying tapers. These are followed by young girls dressed in blue or white, bearing crosses, banners, and the images of saints under canopies; after them comes a crowd of women and children, while the foreground is occupied by mendicants on their knees. One recognizes in this picture the movement, life, colour, and delicate refined observation which are the special qualities of this master; but the execution appears to have become enfeebled, and the touch at once more heavy and less precise. The same qualities and the same faults are found in the second exhibit of M. Jules Breton, *L'Été* (228), a peasant woman with bare arms, her head bound with a yellow kerchief, seated on the grass at the edge of a field where the corn, already high, is beginning to ripen.—Madame Demont-Breton exhibits *Le Messie* (479). In an Eastern landscape an Arab woman is seated on the threshold of a ruined cottage. She is draped in long folds, and her head is enveloped in a white veil. Standing before her, and resting against her knees, is a naked child with arms extended in the form of a cross, who holds in his hand some shattered roses. The piece is very well composed, and shows delicate feeling; but there is nothing divine in it, and it does not in any way answer to its title.

M. Adrien Demont reproduces in *Les Marguerites* (477) a sunset effect which he uses every year. Two women and a child, somewhat lost in a vast field where the grass and daisies reach to their knees, are engaged in gathering a nose-

gay. In the distance some trees and a rising ground, where one perceives the houses of the village, shut in the horizon. A pale pink light, very sweet though rather melancholy, illuminates the daisies and the women's figures, and gives to the work a rather uncommon poetic sentiment.

M. Munkacsy is represented by a female portrait, *Portrait de Madame B.* (1223), and by a popular subject, *L'Air Favori* (1222). The portrait is in the painter's new style, and resembles so closely the one which he exhibited last year in the same place that it might almost be mistaken for it. It represents a lady seated in a room full of elegant furniture and rare plants. The face is a little sacrificed to the accessories, and the interest of the picture lies in the play of light on the lemon-coloured material of her dress, of which the very brilliant tone gains in value by the apposition of some lilac hangings. The other canvas depicts the interior of an Hungarian *cabaret*, where some peasants are making music. The figures are well drawn and vigorously painted, but the artist has returned to the black and gloomy tones which I hoped he had rubbed off his palette, and the *ensemble* of the picture strikes me as uniformly grey.

M. Henner has in the Salon a *Pieta* (818) and *Pleureuse* (819). This penitent, half naked, lying prostrate and hiding her face in her hands, is a Magdalen that M. Henner has shown us more than once. It is always the same tawny hair and the same ivory flesh tints standing out sharply against a red-brown background. That which renders the repetition of this artist's work not unpleasing is the profound knowledge of anatomy and the exquisite feeling for form which distinguish everything that comes from his pencil, but it is extremely monotonous to describe.

The same remark applies to M. Gérôme. Last year he gave us a lion at large in a desert; this year we have a desert with a lion sitting—*Lion aux Aguets* (702). The master has flung on his canvas a corner of Africa, sands and great rocks which the rising sun dyes with ruddy light; the form of the lion stands out in profile from this rocky background, as he watches the prey on which he is just going to spring. There is in this little picture a great deal of light and air, although the blocks of basalt and the lion are treated in a rather cold and hard manner. —M. Bouguereau has painted an idyl—*Premiers Bijoux* (204), some Strephon offering to a Chloe a bunch of cherries, out of which she makes earrings. Neither the colour nor the drawing relieves the insipidity of such a subject. The second effort of this artist, *L'Amour Mouillé* (205), is not much more attractive.

FERDINAND DUVAL.

THE JUBILEE ART EXHIBITION AT BERLIN.

The exhibition organized by the Berlin Artists' Union to celebrate their jubilee was opened with brilliant ceremony by the German Emperor and the Empress Frederick on the 1st inst. Unfortunately, up to the last moment no catalogues were ready, and many of the works were unnumbered; and of the English pictures—to the great sorrow of the committee, I was told—some twenty cases were still on the road. Yet, in spite of these drawbacks, on entering the various courts, a glance showed that some good work had been sent from very various sources. Hungary was one of the first sections I entered, and a most lifelike and striking portrait of Franz Pulsky, by Horovitz, at once arrested attention. Munkacsy has three pictures hung, his No. 3455, a portrait of a lady, being full of sensuous feeling. Italy has sent some remarkable work in both landscape and *genre*, one artist, P. Michetti, having achieved at least a popular success by an original treatment and manipulation of some festive Italian scenes. His *Serenade* (No. 2848) is curiously bold and free, if somewhat tricky. The landscapes of Ciardi are a

notable contrast to this work, his lagoon scenes being cool and grey and full of nature's life.

In the principal Munich hall one picture rivets at once the gaze of even a thoughtless person; it is by Piglheim, and is called by one word, *Blind*. A wide open field, stretching far away on the large canvas, is lit by the warm Eastern setting sun; the whole field is of deep red poppies: along it walks, clad in a Bethlehem blue robe, a maiden with tender face uplifted, and arms outstretched with a staff to feel the path. The light falls on head and face, that are exquisitely painted. The same artist has on the opposite wall another remarkable picture, a semi-nude Eastern girl. America at first sight seems to have sent freely, as two side courts are devoted to her; but most of the work comes from students studying in Europe.

Berlin, of course, covers a goodly space of these walls, one picture in a side court, by Carl Gussow, being intensely powerful and Rembrandtesque in treatment; it is called *Dorfparzen*, and the three aged crones are leaning over the little baby, that is held by a gentle-faced, fair-haired girl. One crone, with unkempt white locks, stands between the others, who are in black and deep brown, thus forming strong contrasts with the white-swathed infant and fresh tones of the young girl's flesh tints. Prof. Carl Becker has two pictures here, his *Don Juan* before Charles V. being a clever example of his historical work.

The English Court looks very bare, but already are hung works by Sir F. Leighton; Prof. Herkomer, who at present has a wall almost to himself; Mr. Stanhope Forbes, above whose *By Order of the Court* hangs Mr. Walter Crane's *Circle of the Hours*; Sir John Millais, Sir John Gilbert, Mr. Pettie, Mr. W. B. Richmond, Mr. Henry Moore, Mr. Ouless, Mr. Poynter, and others.

In the Weimar Court is a striking portrait of Ibsen by C. Frithiof Smith, of Munich. *A Goose Girl*, by the same artist, is a curious but clever painting. Belgium as usual has sent some remarkably large canvases, No. 2351, by J. de Vriendt, being a very unconventional and cleverly conceived rendering of the hackneyed subject the raising of Jairus's daughter. In the Spanish Court a large military canvas attracts the eye, for in the German section the military scenes are not numerous, though portraits and busts of the royal family are by no means scarce. W. Geets, of Malines, has one canvas, entitled *The Invocation*, an enchantment scene. Of sea pieces there are but few throughout the building, and some are excessively weak and untrue to nature; but in the Denmark Court are a couple of seascapes by Carl Tocher—one entitled *January*, an in-breaking sea lit by a clear cloudless sky, and the other *Fishers on the Sea*, this last reminding one of Mr. Napier Henry's work in its treatment of the cobble-lifting sea.

The outer hall is devoted to statuary, and in the entrance hall, amongst mostly royal pictures, is the sketch by Herr Anton v. Werner of Moltke on his death-bed. Of course there are other works by the President of the Berlin artists, but I have only had space to hint at some of the four to five thousand pictures that are now housed in this Jubilee Exhibition at Berlin.

J. B.

TRADE TOKENS.

MR. WILLIAMSON WRITES:—

"Most heartily do I agree with your reviewer in his wish that the book had stated the local habitation of the tokens, but I think I can prove that such a desirable addition was impossible to provide. Descriptions of tokens have reached me from all parts of the globe—from Brazil and Nova Scotia, from Java, Japan, and the Cape, from Tasmania, Norway, Tangier, and Moscow, as well as from every county in England, Wales, and Ireland. Some of these notes were from note-books of persons long since deceased, some were newspaper cuttings, some rubbings, some old memoranda made when the token had passed through the hands of the corre-

spondent. Many of the writers had at times possessed tokens, or possibly had one or more still, but to have given their names and addresses would have overcrowded an already bulky work. Again, collections of tokens are constantly coming into the market, and, being of small value, their sale is not chronicled, and they are distributed in small lots under the hammer. The price realized even for the rarest of tokens is considered too little to be worth noting, and the pedigree in collections of a token is not taken with the judicious care given to similar work for a gold coin of rare mintage. Had I given the temporary local habitat of the tokens I should, I fear, have started an endless correspondence, and caused much aggravation amongst collectors; and as to name certain collections and not others appeared invidious, I avoided all. The British Museum collection is, however, occasionally referred to, and is the only museum collection out of the twenty-four British and foreign museums that have been examined, that has its tokens arranged in an orderly fashion; and as to private collectors, the number of large owners is very small, while the list is legion of those who own a few tokens. I may venture to mention that with the list of subscribers, yet to be issued, each subscriber will eventually receive a list of *corrigeanda*, in which certain typographical errors that have been detected will be noted."

It would doubtless have been impossible to state the present whereabouts of every token, but at least references might have been given throughout to the specimens in the British Museum, and to those in the cabinets of well-known collectors, many of whom, indeed, acted as sub-editors of the book. These references could in most cases have been given in an abbreviated form. Moreover, it was surely possible, and highly desirable, to indicate the sources of descriptions derived solely from the "note-books of persons long since deceased," and from correspondents in remote places of the earth.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 2nd inst. the following important works, which belonged to the collection of the late Mr. Bolckow. Drawings: E. Nicol, *The Antidote*, 147*l.*; *The Bane*, 173*l.* E. Duncan, *On the Thames, near Weybridge*, 90*l.* G. Barret, *Shore of the Adriatic*, 199*l.* G. Cattermole, *Raising of Lazarus*, 168*l.* J. Linnell, *A Surrey Landscape*, 120*l.*; *An English Landscape*, 105*l.* Sir E. Landseer, *The Drive, Glen Orchay*, 141*l.*; *Three Dogs*, 225*l.*; *A Stag Bellowing*, 136*l.*; *Oxen at the Tank*, Geneva, 105*l.*; *Doomed*, 78*l.*; *Missed*, 147*l.*; *Suspicion*, 141*l.* C. Haag, *The Chamois Hunter*, 126*l.* L. Hage, *Choir of the Church of Santa Maria Novella at Florence*, 315*l.* B. Foster, *The Swing*, 231*l.* T. S. Cooper, *Landscape near Canterbury*, with five sheep and two cows, 168*l.* F. W. Topham, *Gipsy Fortune-Telling*, Seville, 210*l.* T. M. Richardson, *Amalfi*, 220*l.* A. Mac Callum, *Scene on the Nile*, 73*l.* W. R. Beverley, *Bringing a Lagger Ashore*, 252*l.* Sir D. Wilkie, *The Clubbist*, 56*l.* W. Hunt, *The Cricketer*, 525*l.*; *A Cold Morning*, 420*l.*; *Roses*, 283*l.*; *Fruit, Plums, &c.*, 68*l.* S. Prout, *Heidelberg College*, 63*l.*; *Grand View of Venice, showing the Rialto*, 630*l.*; *Beauvais Cathedral*, 210*l.* P. De Wint, *Grand View on the Tees*, 173*l.* D. Cox, *The Windmill, view in Herefordshire*, 178*l.*; *Anglers, South Wales*, showery weather, 204*l.* D. Roberts, *Gaucin, looking towards Gibraltar*, 52*l.*; *Loxa, Granada*, 63*l.*; *Moorish Palace at Cordova*, 52*l.* C. Stanfield, *The Wreck of the Avenger*, 157*l.* C. Fielding, *Loch Lomond*, 525*l.*; *Rivaule Abbey*, 960*l.*; *Stormy Weather off the Cornish Coast*, 110*l.*; *Loch Achray, Perthshire*, 430*l.* J. M. W. Turner, *Sidmouth*, 120*l.*; *Agatha's Abbey* (1799), 630*l.*; *Eridge Castle, Kent* (about 1816), 966*l.*; *Llangollen* (1836), 509*l.*; *The Acropolis*, 162*l.*; *Edinburgh from the Water of Leith* (1802), 913*l.* E. J. Verboekhoven, *Sheep and Lambs in a Landscape*, 67*l.* E. Frère, *The Faggot-Gatherers*, 142*l.*; *Evening Prayer*, 168*l.* J. L. Gérôme, *Devotion*, 136*l.* R. Bonheur, *A Sultry Day*, 525*l.*; *Sheep in a Landscape*, 262*l.* M. Fortuny, *Interior of a Morocco Carpet Ware*.

house, 1,050*l.* J. L. E. Meissonier, The Ante-chamber, 840*l.* Pictures: Henriette Browne, Giving Baby a Ride, 262*l.*; The Letter-Writer and his Client, 535*l.* P. Delaroche, Napoleon crossing the Alps, 157*l.* R. Bonheur, Mountainous Landscape, view in Auvergne, group of ten sheep, 1,260*l.* J. L. Gérôme, Carpets for Sale, Bazaar at Cairo, 682*l.* R. Bonheur and E. Dubufe, The Portrait of Mlle. Rosa Bonheur, 1,312*l.* C. Troyon, Going to Market, a coast scene, with cliffs, 4,935*l.* J. L. E. Meissonier, The Sign-Painter, 6,772*l.* G. Morland, Sheep, 110*l.* E. Nicols, Referring to Dr. Johnson, 315*l.*; The China Merchant, 1,260*l.* J. Faed, The Cotter's Saturday Night, 157*l.* D. Cox, Peat-Gatherers, 693*l.*; Waiting for the Ferry, 493*l.* G. Lance, Pineapples, Grapes, &c., 168*l.* T. Faed, Reading the Scriptures, 525*l.*; Highland Mary, 126*l.* T. Webster, Roast Pig, 1,207*l.*; Punch and Judy, 252*l.* J. Linnell, The Hill-side Farm, Isle of Wight, 2,100*l.* Sir D. Wilkie, The Only Daughter, 735*l.* W. Mulready, The Rattle, 262*l.* J. Sant, Prayer in the Barrack-Room, 210*l.* J. C. Horsley, Detected, 367*l.* Sir N. Paton, Hesperus, the Evening Star, sacred to Lovers, 157*l.* E. W. Cooke, Kynance Cove, Low Water, 420*l.* E. M. Ward, The Last Parting of Marie Antoinette and her Son, 210*l.* Sir C. L. Eastlake, Gaston de Foix taking Leave of his Lady, 498*l.* J. Phillip, The Grape-Seller of Seville, 2,415*l.* Sir E. Landseer, Old Brutus and a Retriever, 110*l.*; Glen Fishie, 126*l.*; The Return from Deerstalking, 1,785*l.*; Breeze, Retriever with Game, the Cairngorm Range in the background, 4,326*l.* F. Goodall, Raising the Maypole, 567*l.* C. Stanfield, The Bay of Naples and Vesuvius, 1,050*l.* D. Roberts, The Interior of St. Peter's at Rome, 1,470*l.* W. Collins, The Minnow-Catchers, 1,575*l.* W. J. Muller, The Chess-Players at Cairo, 3,202*l.* J. M. W. Turner, Walton Bridges, 7,450*l.* W. Hogarth, Examination of the Recruits before the Justices Shallow and Silence, 152*l.*; The Gate of Calais, also known as The Roast Beef of Old England, 2,572*l.* D. Teniers, Le Cuisinier Flamand, 267*l.*; Card-Players, 136*l.* W. Van de Velde, A Fresh Breeze, 278*l.* A. Watteau, Peasants Dancing, 162*l.*

At the dispersing of the collections of the late M. C. Chaplin, which took effect in the Hôtel Drouot on the 29th ult., the following pictures by that artist himself were sold for francs: Dans les Rêves, 25,000; L'Age d'Or, 16,500; Les Lilas, 15,000; Les Roses, 15,000; Jeune Femme, 8,000; La Jeune Fille aux Colombe, La Pêche, and L'Offrande à Vénus, together, 15,000. Drawings: La Rose, 6,000; and Bords de l'Oise, by M. Daubigny, 7,100.

Fine-Art Gossip.

THE collection of pictures and sketches by Constable, late the property of Miss Isabel Constable, will be sold at Christie's on the 28th inst. They are about forty in all; many of them were exhibited at the Grosvenor Gallery in 1889.

THE 'Landscape' by Claude, lately bought by the Director of the National Gallery, is now No. 1319 on a screen in Room XIV. In Room I. the 'Portrait of Piero de' Medici,' by Bronzino, bequeathed by Sir W. Drake, is No. 1323. A small Van Goyen, lately bought at Christie's, will shortly be shown to the public in its proper place.

MESSRS. A. TOOTH & SONS have on view in their gallery in the Haymarket a number of drawings of merit and careful, sympathetic, and solid execution, representing scenes in the Shetland Islands, mainly in the bays, on the headlands, and among the rocky islets of that romantic region. They are by Mr. R. H. Carter, and will reward the visitor who cares for spirited examples of manners and illustrations of a peculiar sort of landscape and seascape. Messrs.

Buck & Reid, 179, New Bond Street, have collected "Views about Plymouth, and other Drawings," by Mr. J. Lessore. Some of them are very good, the best being 'Shipping at the Coal Stairs,' 'Plymouth Quay,' 'Lincoln Cathedral,' 'Quay at Rouen,' and 'Dieppe Market.' Among the other subjects are studies made in Durham, Paris, Venice, London, St. Albans, Romsey, and Newhaven. The Fine-Art Society shows views of "The Alps in Summer and Winter," painted by M. G. Loppé, which are very telling and commendable.

MR. HOLMAN HUNT is going to show his picture 'May Morning on Magdalen Tower' at 25, Old Bond Street. The private view takes place to-day (Saturday).

PICTURES entitled 'The Thin Red Line (93rd Highlanders, Balaklava)' and 'Forward, 42nd! (Alma),' by Mr. R. Gibb, are now being exhibited at 46, Pall Mall.

THE ninth annual meeting of the Society for Preserving Memorials of the Dead will be held on Thursday next in the parish church-room, Fulham.

THE death is announced of Madame Peyrol, the sister of Mlle. R. Bonheur, and herself an artist of distinction. She was a frequent contributor to the Paris exhibitions, and her works have often been seen in the French Gallery, Pall Mall, and elsewhere in London. She married M. A. Peyrol, the able painter.

A SWORD known as the Conyers falchion was exhibited for the first time at the meeting of the Newcastle Society of Antiquaries last week. By the tenure of meeting with this weapon the Prince Bishop of Durham, as they entered the diocese for the first time after appointment, the Conyers family held for many generations the Church manor of Sockburn. The date of the weapon is said to be not later than 1200. Pommel and guard are of bronze, the former bearing incised arms, one of which appears to be the coat borne by the early Plantagenet kings. Sir Edward Blackett is the present representative of the Conyers family, whose last male descendant was found by Surtees, the Durham historian, early in the present century, an inmate of Chester-le-Street workhouse, and generously provided for.

WE are glad to be able to announce that the Egyptian Government has granted Henry Brugsch Pasha permission to excavate in the Nile valley. From the long residence of the distinguished Egyptologist in the country, and from his intimate acquaintance with its geography in ancient times, important discoveries may be expected. It is probable that the Pasha will commence operations in the neighbourhood of the first cataract.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Mefistofele,' 'Carmen.' ST. JAMES'S HALL.—Philharmonic Concerts.

SIXTEEN years have elapsed since Boito's singular opera 'Mefistofele' was produced in its present form, and musicians have waited in vain for any further manifestations of genius from its composer. Statements are continually being made as to the progress and approaching production of an opera on the subject of Nero; but year after year elapses and, so far as the public is concerned, Boito makes no sign. This masterly inactivity is the more disappointing as hopes were at one time freely expressed that he would be the founder of a new school of Italian opera far nobler in aim and achievement than that which is now fast becoming a tradition. Signor Mazzucato, in his article on Boito in the supple-

ment to Grove's 'Dictionary,' speaks in enthusiastic terms of such of the music of 'Nerone' as he has been permitted to see, declaring that if completed it would probably be regarded as the finest lyric drama, poetically as well as musically, of the present century. Such extraordinary praise from an intelligent critic makes the composer's reticence all the more tantalizing, and the feeling comes uppermost that one so gifted has no moral right to occupy his time in writing short verses and *libretti* for other musicians. The present version of 'Mefistofele' is all that is left of a far larger work that failed dismally at La Scala in 1868. It is nothing but a series of fragments, often beautiful and always original, and, so far as they go, certainly more in accordance with the spirit of Goethe than the 'Faust' of Gounod. The performance of 'Mefistofele' last Saturday was one of the best since the work was first given in London, under the composer's supervision, in 1880 at Her Majesty's. M. Édouard de Reszke remains an imposing representative of the principal character, and Madame Albani's conception of Margherita has not in the least deteriorated since she last played the part, if we remember rightly, in 1884. M. Montariol took the rôle of Faust at very short notice, but acquitted himself fairly well. The effect of the prologue was unfortunately marred by the noise behind the scenes, and the stage management was at fault in the scene on the Brocken.

At the repetition of 'Carmen' on Monday there were some changes in the cast. Miss Zélie de Lussan resumed her fascinating impersonation of the gipsy, and, as she has considerably improved as a vocalist since she first appeared three years ago, her Carmen is now one of the best the London stage has witnessed. M. Devoyod as the Toreador and Madame Rolla as Michaela can only be described as moderately good.

There is not much to be said about the third Philharmonic Concert on Thursday last week. Good performances were secured of Schumann's Symphony in D minor and of three overtures — namely, Mendelssohn's 'Melusina,' Wagner's 'Tannhäuser,' and Mr. Cusins's 'Les Travailleurs de la Mer,' the last one of the best efforts in composition of the society's former conductor. Raff's Violin Concerto in A minor, Op. 205, is a dry work, brilliantly written for the solo instrument, but musically uninteresting. It was, however, warmly received, thanks to the admirable playing of M. Émile Sauret. The vocalists were the Mlle. Sofia and Giulia Ravagli, this being their first appearance on a London concert platform. The elder sister was scarcely wise to select the *scena* from 'Der Freischütz,' as it compelled her to force her voice unpleasantly; but Mlle. Giulia Ravagli's rendering of "Che farò" was, as usual, an exquisite piece of vocalization, and the *ensemble* was perfect in a duet from Pacini's 'Saffo.'

Musical Gossip.

It speaks well for public taste that Mr. and Mrs. Henschel have been constrained to give their vocal recitals in St. James's instead of the Princes' Hall, as these entertainments are wholly artistic in design and accomplishment. The programme of the recital on Friday last week

contained more or less familiar songs and duets by Schubert, Loewe, Brahms, Beethoven, Liszt, and Henschel, together with less-known items by Cimarosa, Pergolesi, and J. W. Franck. English composers were not represented; but this must have been due to accident rather than design, as Mr. Henschel has given earnest proofs—frequently at a loss to himself—of his interest in the cause of native art.

MR. EUGÈNE HOLLIDAY displayed no lack of ambition in the programme of his pianoforte recital at the Princes' Hall on Saturday afternoon. Beethoven's Sonata in B flat, Op. 106, and Schumann's 'Études Symphoniques' are not works to be lightly taken in hand, and it would be impossible for a youth of nineteen to fully grasp their significance. So far as we are aware the sonata has not been played in London since Herr Hans von Bülow gave a memorable performance three years ago. That Mr. Holliday fairly mastered the notes even in the final fugue shows that technically he is a capable executant; but here praise must end, for the lofty grandeur of the first movement and the poignant expressiveness of the wonderful *adagio* were certainly not reproduced. On the whole, he was more commendable in Schumann's work, though the second variation was taken too slowly, and the fifth was played in a slipshod manner. A group of Chopin pieces included the Prelude in B flat minor and the Scherzo in B minor, both of which were well rendered. Mr. Holliday has talent of no mean order, but he is not yet a finished artist.

At the concert of the Strolling Players on Saturday last an excellent performance was given of Spohr's rarely-heard Symphony in E flat, No. 1, the charming *largo* being especially well played. Other items in the programme were some movements from Rubinstein's suite 'Bal Costumé', Beethoven's 'Coriolan' Overture, and Adam's to 'Giralda.'

THE Ariel Musical Society, formed for the purpose of reviving old English vocal part music, gave an interesting concert at the Princes' Hall on Saturday evening. The director is Mr. Richard Mackway.

THE season of pianoforte recitals has now fairly set in, and these entertainments promise to be quite as numerous as they were last year. On Monday it was the turn of Miss Margaret Wild, whose recital at the Princes' Hall was well attended. It cannot be said, however, that she has improved since she first appeared in London three or four years ago. Her rendering of Beethoven's 'Waldstein' Sonata was cold and by no means perfect in a technical sense, and her Chopin playing lacked distinction. Miss Wild was heard to greater advantage in some miscellaneous pieces of lesser import. Miss Carlotta Elliot contributed some songs by Buonocini and other composers with good effect.

On the same afternoon some concerted piano-forte works by Mr. Aguilar were performed at St. James's Hall, the composer being assisted by Messrs. Buziau, E. H. Thorne, Wright, Albert, and A. Lindo. The works included a trio in A minor, a quartet in B flat, a duet in C for two pianofortes, and a fantasia for organ, two pianofortes, and violin. Without entering into details, it may be said that Mr. Aguilar's music is extremely clear and straightforward, and perhaps approaches the style of Hummel more than of any other composer.

HERR WALDEMAR MEYER, who gave an orchestral concert at St. James's Hall on Tuesday afternoon, is an excellent violinist. His rendering of Beethoven's Concerto was sound and legitimate, and the intonation was singularly accurate. Other solos were three movements of Bach's Suite in E, and the second and third movements of Joachim's 'Hungarian' Concerto. The orchestra, under Mr. Randerger, was heard to fair advantage in Mendelssohn's

sohn's 'Hebrides' and Weber's 'Oberon' Overtures.

MADAME SOPHIE LÖWE's concert at the Princes' Hall on the same afternoon chiefly consisted of German songs. The concert-giver, whose voice betrayed symptoms of wear, was heard in two airs from Beethoven's 'Egmont' and three each of Brahms's and Schumann's *Lieder*. The excellence of her method as a teacher was illustrated by her pupils, Miss Louisa Dale, Miss E. Matzke, and Miss Brewer, especially the first named. Miss Zimmerman contributed some pianoforte solos.

MR. E. KIVER'S chamber concert at the Princes' Hall on the same evening was highly interesting, and at a less busy season might have commanded considerable attention. It opened with a new Pianoforte Trio in C , by Miss Rosalind Ellicott, a refined and musically work, somewhat reminiscent of Mendelssohn. Other items of interest were Brahms's early and rarely heard Sonata in F sharp minor, a fine work, though not, perhaps, fully equal to the companion Sonata in F minor, Op. 5; and Mr. Prout's genial and vigorous Pianoforte Quartet in F , Op. 18. Mr. Kiver, whose piano playing may be warmly commended, was assisted by Mr. Arthur Payne, Mr. Emil Kreuz, Mr. Whitehouse, and Madame Clara Samuell.

Mr. EDGAR HADDOCK, who gave the first of three concerts at the Steinway Hall on Wednesday afternoon, is a Yorkshire violinist. His style is broad and legitimate, and he is essentially an artist rather than a *virtuoso*. The programme contained Beethoven's Sonata in F, Op. 24, and a suite by Caesar Cui, both for piano and violin, Mr. Emil Bach taking the piano part; and a number of solos. Mlle. Antoinette Trebelli sang a Ballade, 'Le Songe de Tartini,' with a brilliant violin *obbligato*, by Panseron, and a sacred song, 'The Soul's Awakening,' by Mr. Haddock.

THE playing of the boy violoncellist Jean Gerardy at his last recital at St. James's Hall on Wednesday afternoon was, if possible, even more astonishing than on previous occasions. He is a consummate artist with whom criticism has nothing to do. The programme contained Rubinstein's Trio in *B* flat, Op. 52, in which M. Ysayé and Herr Schönberger took part, violin solos played by Mlle. Irma Sethe, and songs contributed by Miss Marie Bremer. Of the merits of the two artists last named we must speak on another occasion.

The Albert Hall Choir surpassed itself in the performance of 'The Golden Legend' on Wednesday. Finer choral singing in every respect it is impossible to imagine, and Mr. Barnby, who, we are glad to learn, is fully restored to health, must, indeed, have felt proud of the force under his control. Due justice was rendered to the solos by Madame Nordica, Madame Belle Cole, Mr. Ben Davies, Mr. Ben Groves, and Mr. Henschel.

FORMAL record is all that can be given of the concert of the Musical Guild at the Kensington Town Hall on the same evening. The programme included Mr. Henschel's Quartet in E flat, three 'Liebesbilder' for piano and viola by Mr. Emil Kreuz, and Brahms's Quintet in G, Op. 111.

Op. II. The death is announced of Mr. Montem Smith, who for many years was a favourite ballad singer, and was also esteemed in oratorio during the best years of the Sacred Harmonic Society. His voice was a pleasant and well-trained light tenor, and he was an admirable church singer, being a lay vicar of Westminster Abbey and a gentleman of the Chapel Royal, St. James's. During the last years of his life Mr. Montem Smith occupied most of his time in teaching.

DRAMA

Dramatic Gossip.

A FEUD between the managers of the principal London theatres and the acknowledged theatrical organ is not a matter of general importance. It deserves a notice, however, if only to show that the relations between the actors and their critics are less amiable than has been supposed. On Saturday last the advertisements of the Lyceum, Haymarket, Garrick, St. James's, Court, and many other theatres were withdrawn from the *Era*. Into the causes of quarrel we are unable at present to enter, but the managers, like Cassio, must assumably have received

some strange indignity
Which patience could not pass.

'HUSBAND AND WIFE,' by Messrs. F. C. Philips and Percy Fendall, is to some extent a thing of shreds and patches. It is amusing and may possibly be heard of again. Its last act is, however, wholly independent of what goes before. On the occasion of its solitary production at the Criterion at an afternoon representation, Messrs. Giddens and Blakeley, Miss Carr-lotta Addison, and Miss Laura Linden were seen to advantage. The subject of the play is the recent discovery as to masculine powerlessness in enforcing nuptial contracts.

MR. THORNE has been bold enough to bring 'Hedda Gabler' into the regular bills of his theatre. The cast is the same as that with which the piece was given at the afternoon representations, and the acting is only different in that what was tentative is now assured, and in one or two cases slightly over-accentuated. Miss Elizabeth Robins and Miss Marion Lea remain excellent, as, indeed, are Mr. Scott-Buist, Mr. Charles Sugden, and Mr. Arthur Elwood. Slight modifications appear to have been made, and little stress is laid upon the fact that the aberrations of Hedda are in part due to her being *enceinte*.

ON the afternoons at the Vaudeville not previously disposed of, 'Money,' which has been removed from the regular bill, changing places with 'Hedda Gabler,' has been given.

MR. BARRY SULLIVAN died in Brighton on Sunday after a long illness. He is said to have been born of Irish parents in Birmingham in 1824, and to have first appeared as an actor in Cork in 1840. His *début* in London took place at the Haymarket, February 7th, 1852, as Hamlet. He played in London many parts in the Shakspearean and modern drama, was for a short period the manager of the Holborn Theatre, and for a short time a "prop" of Drury Lane. He also visited America and Australia. Never a favourite in London, he was received with great applause on both sides of the Irish Channel, his popularity in Liverpool and Belfast being unbounded. He retired with a considerable fortune.

'WILD OATS,' in which Mr. David James will reappear as John Dory, is to be the next revival at the Criterion. Mr. Wyndham will, of course, play Rover.

CONCERTS &c. NEXT WEEK.

CONCERTS, &c., NEXT WEEK.

MON. Madame Burmeister-Petersen's Pianoforte Recital, 3, Princess Hall.
— Mr. Leonard Borwick's Pianoforte Recital, 3, St. James's Hall.

'THE ANONYMOUS LETTER,' a three-act comedy by Messrs. Mark Ambient and Frank Latimer, produced at the Lyric Theatre on Tuesday afternoon, has for subject the apotheosis of a burlesque actress, whose brilliant social qualities are accompanied by virtues of the highest order. She restores peace to afflicted households, makes the fortunes of all who trust her, returns the diamonds of a Jew financier, and accepts the hand of a City clerk. Her capacity is best shown, though the processes are kept dark, by her detection of the writer of an anonymous letter of the basest description. Mr. W. H. Vernon, Mr. Lewis Waller, Mr. Mudie, Mr. Eric Lewis, and Misses Florence West, Annie Rose, and Vane took part in a not very effective representation.

AT the annual meeting of the German Shakespeare Society, held at Weimar on the 23rd ult., the same place was selected for the next annual meeting. The society now numbers 240 members.

To CORRESPONDENTS.—F. B. C.—A. H. T.—W. H. F.—F. W.—E. T. C. W.—J. F. D.—received.

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